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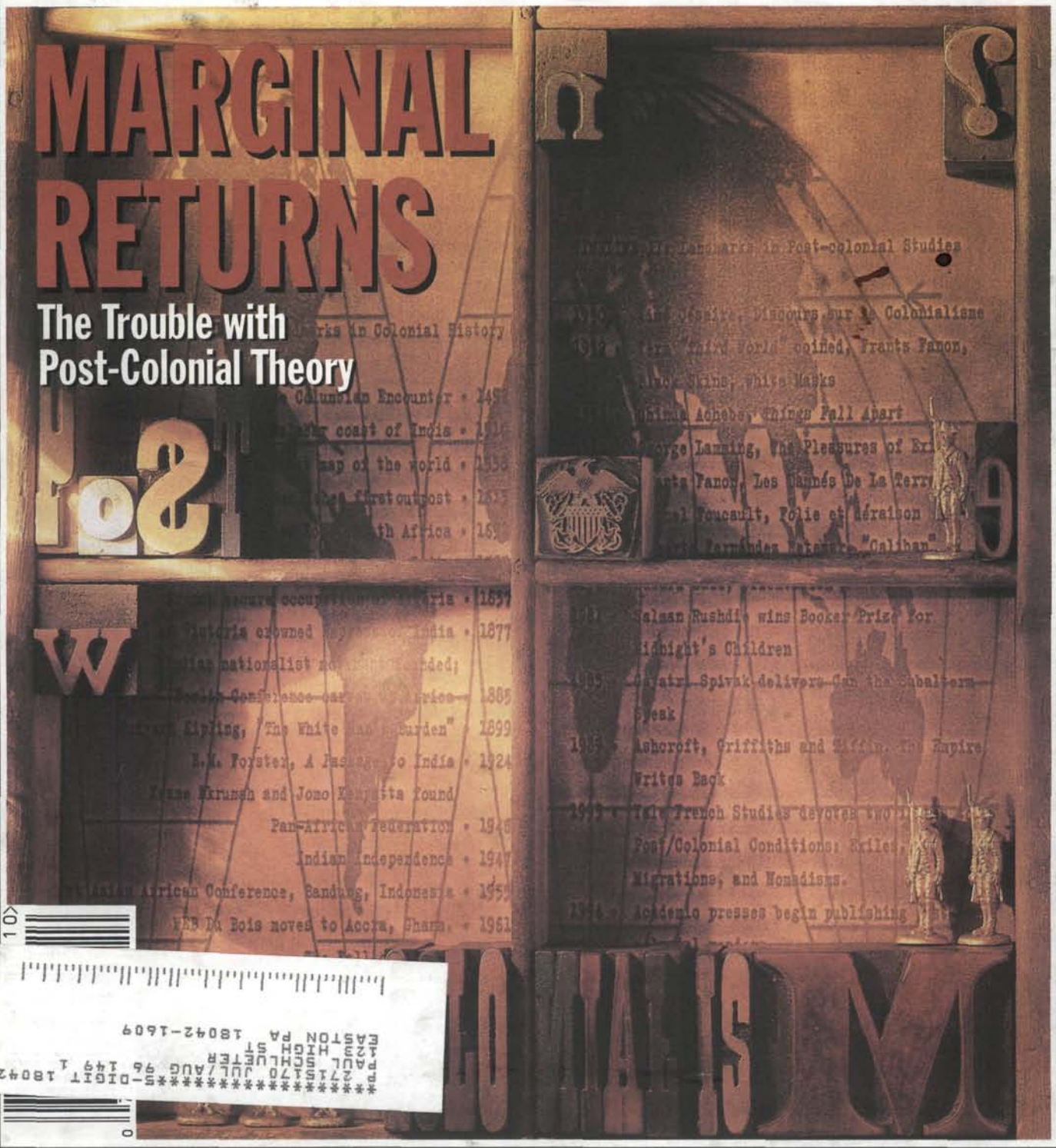

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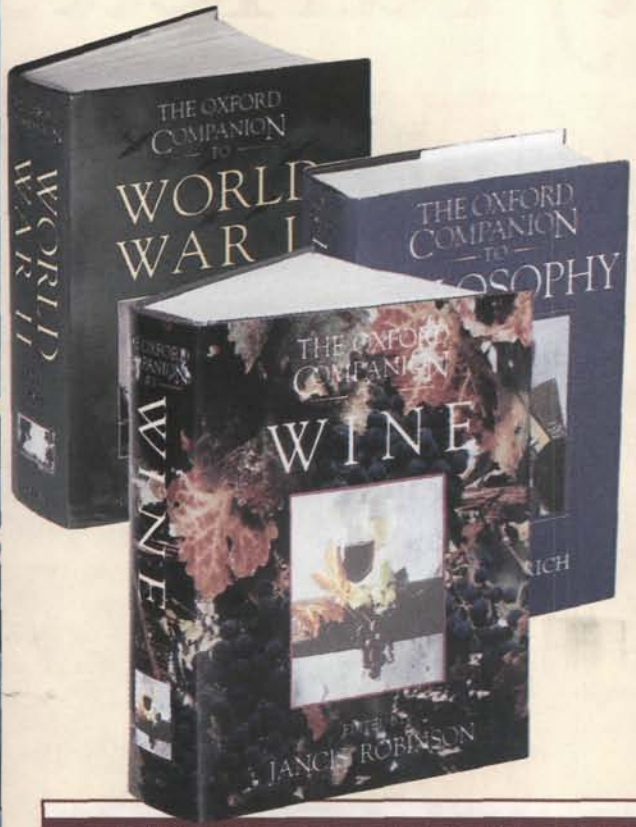


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# Letters to the *Editor*

## BOTH SIDES NOW

Louis Menand's prose in "The Advocacy Trap" [*LF,* July/August] is so graceful and disarming that we nearly miss a fatal lapse in his argument. In the process of rejecting advocacy as a serious problem, he offers two classroom examples: In one, a professor teaches Conrad's *Heart of Darkness* as a racist text; and in the other, a professor teaches the same work as an *anti*-racist text. Both readings are possible but each professor must apparently choose one or the other; the only restraint, says Menand, is that "we teach what we honestly believe the significance of the material to be."

As someone who draws a clear line between excellent teaching and mediocre teaching, I can suggest another constraint: That each professor must also make the students aware of other possible readings, whether in the course of a lecture or in the context of a classroom discussion or through outside assignments. The primary issue here is not about politics or advocacy; rather, we are dealing with nothing less than honoring the needs of students before everything else.

Nor is the lapse momentary. Near the end of the essay, Menand comes back to the same issue when he endorses the idea of "disinterestedness" as an ideal professorial attitude. But he hastens to say that the term "doesn't mean . . . a willingness to give equal weight to every view." Of course, in reality, no one seriously expects a professor to give "equal weight" to all opinions. But it remains extremely unbecoming for a professor to present only a *single* point of view, no matter how devoutly it is held, and to provide students with access to no other way of understanding or interpreting a text or a painting or a historical event—or anything else.

**Eugene Arden, *Provost and Vice Chancellor Emeritus, University of Michigan–Dearborn***

## LATIN LOVER

In Daniel Zalewski's "Novel Arguments" [*LF,* July/August], we learn from Margaret Anne Doody that "English cultural elites" are responsible for the near-obliteration of the ancient novel. But why should they get all the credit? Back when "education" meant a "classical education," the universities of England, the United States, and the Continent *jointly* evolved a canon that excluded virtually everything written in Greek after the fourth century B.C., and in Latin after the first century A.D. (Look at the reading list of your local graduate program!) Today, one of the most widely used college Latin textbooks does not so much as mention Apuleius—the most appealing prose stylist in the language—and it is possible to get a Ph.D. in classics without even being able to name, let alone have read, any of the surviving complete Greek novels.

**Louise Hope, *Cornell University***

## HE SAID, SHE SAID

In *Lingua Franca*'s May/June "Letters" column, there are two splendid examples of the absurdities that can arise from PC-infected mishandling of the he/she problem. At the top of the first column, Routledge editorial director William Germano writes that he "would gladly publish the next Wittgenstein," signing off with, "Would she please identify herself." Germano seems to assume that "the next Wittgenstein" will not be a man. Or maybe he is hinting at the unexpected possibility that Wittgenstein was a woman. Either way, Routledge philosophy lists should be worth watching in the years to come.

Further down, reader Jonathan Cohen writes: "I can think of no prominent philosopher of mind in the United States who would describe her own position as antimaterialist." That implies that Cohen doesn't know of any prominent Ameri-

*continued on page 84*

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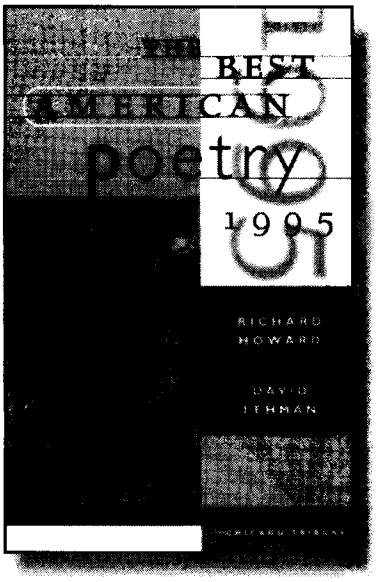


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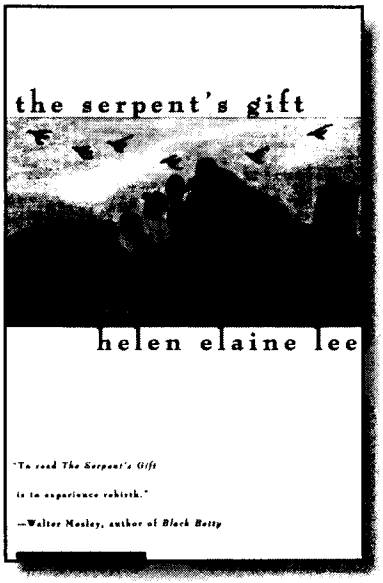
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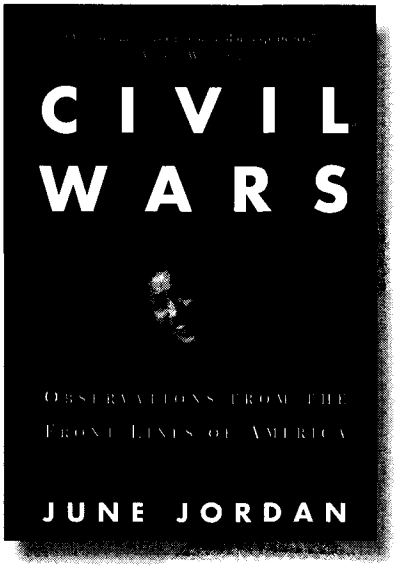


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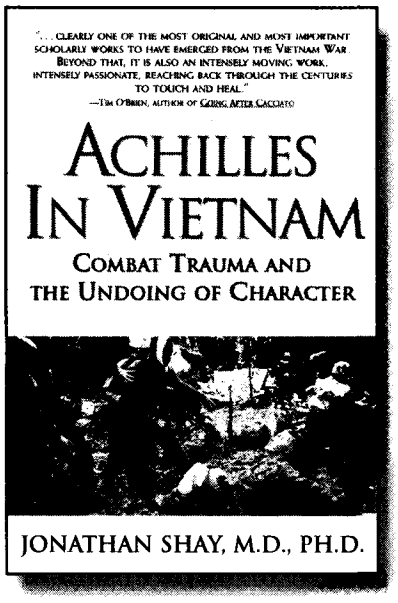
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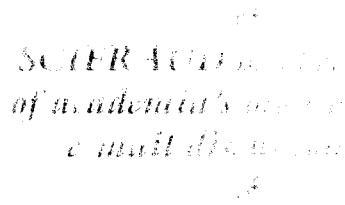
# Field

## MAD SCIENTISTS

AL HIGGINS CAN'T HELP himself—the SUNY-Albany sociologist just *loves* to spread scandal. But he's hardly your everyday gossip. For the past eight years, the professor has dedicated his career to exposing what he calls the "seamy underbelly of science."

Science? If this sounds like unpromising territory, then you're part of the Great Brainwashed, claims Higgins. For every honest researcher, he'll tell you, there's a William Summerlin—the New York biologist who faked a skin-graft experiment by painting patches of brown "fur" on white rats. And who could invent a better villain than Dr. Robert Gallo, the egocentric AIDS researcher who dubiously claimed sole credit for discovering HIV?

Higgins dishes his dirt on an Internet discussion list, SCIFRAUD (scifraud@albany.edu), that he launched back in 1987, just as national concern about scientific malfeasance was heating up. Each afternoon, this Liz Smith of the Laboratory stirs debate with four or five postings—from newspaper clippings to reports from the NIH's Office of Research Integrity—all of which suggest that Big Science is a debauched underworld where researchers doctor their data, back-stab colleagues, and poison a helpless public. "It sure ain't Newton's Apple," he jokes.



Higgins says he stumbled into this gig accidentally. "About ten years ago," he recalls, "I decided to explore deviance in a group that had … a whitewashed reputation. First I thought nuns, social workers … then it came to me: scientists! They're the so-called bedrock of Western civilization." Once he started looking, he says, the corruption he found was "so obvious and blatant—well, it overwhelmed me."

Higgins's over-the-top skepticism (he claims that "fraud is routine, just one of the games scientists play") used to go over well on SCIFRAUD. For example, discussion list members gleefully charted the hardships of Nobel laureate David Baltimore, the immunologist who placed his name on a scientific paper he didn't write—and that turned out to be full of bogus data. But in recent months, the list has been overtaken by vengeful scientists who are fed up with all this "outsider" criticism. Responding as a collective front—"Tell 'em!" they cheer each other—the scientists haughtily defend the faith. And Higgins (a desperate provocateur, prone to saying things like "The moon? Big deal. We visited a *dead satellite!*") only sharpens his sword. As a result, SCIFRAUD has become one of academia's

## GUARANTEED CORRUPTION

IN HER ARTICLE "INDECENT DISPOSAL" [*LF*, MAY/JUNE], Charlotte Allen reported on a Parsippany, New Jersey, book-pulping outfit called Guaranteed Destruction, Inc. She stated that "'Guaranteed' refers to the firm's ironclad assurance that all books that fall into its hands will be mashed to unrecognizableness, not surreptitiously resold."

Apparently, *Lingua Franca* spoke too soon. As *The New York Times* reported on August 14, Guaranteed Destruction hardly lives up to its name. How did this embarrassing revelation come to light? It seems that in September 1994, McGraw-Hill received an anonymous letter claiming that the firm had illegally sent several warehouses of pulp-worthy college textbooks back into bookstores. Concerned by the allegations, McGraw-Hill launched an investigation. Two private dicks were dispatched to GDI's headquarters. And one book was chosen for a heroic task: The investigators scooped out its insides and planted an electronic homing device between the covers. The Trojan hardback was then tailed to the GDI plant.

The investigators eventually observed that GDI was diverting books from the shredder and shipping them back onto the market. As a result, last December McGraw-Hill filed a civil suit against GDI and several book distributors who had acquired the illicit titles. Although McGraw-Hill has since reached an out-of-court settlement with one distributor, the case remains open. GDI's president, Michael Emposimato, has denied the charges, and in an interview with *The New York Times* said: "McGraw-Hill does not take sufficient precautionary steps to insure that its books do not reenter the marketplace." Well, yes, and perhaps he should know.



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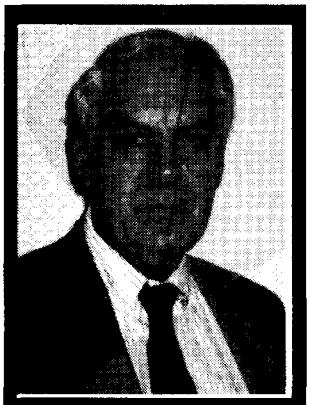

*"Only scientists are capable of determining genuine fraud."*
Paul R. Gross

*"Darwin was positively chintzy in giving credit to others."*
A.C. Higgins

most venomous discussion lists. Its subscription rate tends to hover only around 300, for "many people join but get quickly disgusted," laughs Higgins.

For those who can stomach it, SCIFRAUD's worth tapping into if only for its combativeness: Where else can one witness the subjects of academic scrutiny biting back? Leading the charge against Higgins is the whiplash-tongued Paul R. Gross, co-author of *Higher Superstition: The Academic Left and Its Quarrels With Science* (Johns Hopkins, 1994) and the self-styled Scourge of Science Studies. The UVA biologist has been camping out on SCIFRAUD for about a year now. "I started off as a lurker," he says, "but these idiots pissed me off so much, I just had to respond." He now responds daily, refuting, he says, "every paranoid charge."

Just how common is scientific fraud, anyway? A federal study led by Caltech professor David Goodstein found that between 1980 and 1987 only twenty-six cases of misconduct came to light in the United States—yielding a 0.003 percent official corruption rate. But SCIFRAUD types retort that such figures don't reflect all the unreported fraud. Academic institutions, after all, are loath to publicize wrongdoings. (This past July, for example, UC-Irvine admitted to paying $900,000 to hush up several people who had planned to expose misconduct in the school's fertility clinic.) Even Gross worries that science fraud will grow "more common" as government funds dwindle and researchers find themselves scrounging for corporate favors. Research is "not as pure as it used to be," he says nostalgically.

While few participants on SCIFRAUD can agree how big the problem is, there have been enough high-profile cases—from Tufts to Texas—to inspire some soul-searching in the laboratory. A recent National Science Foundation report noted that "public faith in science [is] eroding," explaining that "the integrity of basic research has been compromised." And in July, *Science* magazine published a special issue on "Conduct in Science," a sort of self-help manual that highlighted various ways in which researchers can avoid "collisions between the ethic of collaboration and the drive for glory." Tellingly, though, the journal's editors made it clear that scientists are eminently capable of patrolling their own turf.

Gross agrees: "Only scientists"—not snotty sociologists—"are capable of detecting genuine fraud."

The sociology crowd naturally takes comments like this as evidence of scientific arrogance. And, more than anything, SCIFRAUDers seem intent on knocking scientists off their pedestal—way off. To hear Gross tell it, sociologists like Higgins have seized upon the subject of scientific fraud as a cheap way to denigrate all of Western science. SCIFRAUD postings, he complains online, imply that science has "always been a crummy enterprise, its leading figures slimy, their findings at best accidental and at worst falsehoods." Orville Marti, a Georgia microbiologist, agrees that the discussion leans toward the paranoid. He recently railed at subscribers who scoffed at his claim to have worked "twenty-seven years at a major institution without ever having observed serious fraud."

The humanists, in turn, are irked by Gross's hauteur (one of his favorite debating techniques is to correct people's spelling) and his frequent implication that scientists are nobler than thou. "Join the real world, Paul," chided one historian. "You and your colleagues are trying to turn back the clock to the golden days of science, when its prestige remained high despite massive participation in the weapons industry [and] espionage.... The task for serious scientists is not wanking in hate sessions, but trying to understand science as an element of culture." So there.

Academic flame wars may not be intellectually enlightening, but they do let one see prejudices that get ironed out in manuscripts. And Gross isn't imagining things when he detects a bias in SCIFRAUD postings. For example, a recent thread on evolution started with Higgins's saying that "Darwin was positively chintzy in giving credit to others." This peccadillo became the springboard for the following: "Darwin's ideas were not novel nor splendid nor convincing. He advanced an argument, which, at its very best, was unconvincing." Higgins's conclusion? "Science has no more claim to certainty than any other field." Hmm.

As Gross points out ad nauseam, it is a dangerous step to go from exposing the venality of a few famous scientists to arguing that the "content of science" is itself "a flimsy construct." And that's where SCIFRAUDers, for all their obsession with the dirty truth, can



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slide into a postmodern swamp. In response to a thread on Newton, University of Wisconsin geologist Jim Shea summed up the problem: "Let's assume for the sake of argument that Isaac Newton was a thoroughly nasty, self-aggrandizing person. Is it your contention, then, that Newton's science was no good?" And Gross averred that "Robert Gallo may not be an entirely admirable person, but his science is flawless: HIV *is* what causes AIDS." Then again, maybe Gross is in too deep to be objective—the much-maligned David Baltimore is a personal friend.

While the discussion list, in theory, offers a unique opportunity to bring together the Two Cultures, peace talks have for now all but broken down. Higgins admits as much. "Instead of talking it out, we yell and scream. But at least it's lively," he says. For his part, Orville Marti now ends his messages with the following snipe: "Sociology is the science [sic] with the greatest number of methods and the least results." And Paul Gross continually badgers the "fraud mongers" to enlighten themselves by reading *Higher Superstition*. Al Higgins, not surprisingly, refuses to take the tip. "I won't read it *ever!*" he swears.

So much for building a bridge. —*Daniel Zalewski*

## THE ORIENTALIST ON TRIAL

BERNARD LEWIS, PROFESSOR emeritus of Near Eastern studies at Princeton and a leading Western authority on Turkey, is no stranger to academic controversy. But the pugnacious scholar probably never imagined that he would find himself held accountable in a Paris courtroom for his view of history, much less compared to the infamous Holocaust-denier Robert Faurisson. Though Lewis remains defiant about his right to write history his way, he has found himself in the midst of a nasty imbroglio.

On June 21, 1995, a Paris court found the Orientalist extraordinaire guilty of violating French law. His offense? To have ignored evidence of the Armenian genocide of 1915–16, in which 1.5 million Armenians are believed to have been killed by the Turkish Ottoman regime. The court ordered Lewis to pay one franc in symbolic damages to the Forum of French Armenian Associations and the International League Against Racism and Anti-Semitism (LICRA).

*L'affaire Bernard Lewis,* as the case has come to be known in Paris, began improbably in an interview


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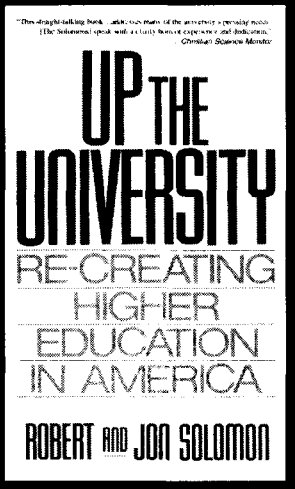


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in *Le Monde* on November 16, 1993. In a wide-ranging discussion about Middle Eastern politics and the future role of Islam, the Anglo-American academic made a passionate plea for Turkey's inclusion in the European Union, arguing that the country had a crucial role to play in Europe's future. Rather innocently, the interviewer proceeded to ask Lewis why the Turks refuse to recognize the Armenian genocide (a sore point among Turkey's European neighbors). To which Lewis answered, "You mean recognize the Armenian version of that event?"

Apparently aware of the explosive nature of his comment, Lewis went on to detail Turkish fears of a Russian-Armenian alliance during the First World War before making the central claim of his revisionist thesis:

> There is no doubt that terrible things happened, that many Armenians as well as Turks perished. But one will never know the precise circumstances and the total number of victims.... During their deportation to Syria, hundreds of thousands of Armenians died of hunger, of cold ... but if one speaks of genocide, that implies that there had been a deliberate policy, a decision to systematically annihilate the Armenian nation. That is extremely doubtful.... Turkish documents demonstrate a wish to deport them, not to exterminate them.

The reaction in Paris was swift and condemnatory. Within ten days, *Le Monde* received a letter of protest signed by a group of French intellectuals who pointed out that the Armenian genocide is an established fact among historians. During 1915 and 1916, they noted, many French, British, and American diplomats testified to a "campaign of extermination." The letter also observed that the Armenian case had been used as a precedent during the Nuremberg trials, and that the Turkish government of 1919 itself prosecuted those responsible for the crimes.

Perhaps trying to stave off a lawsuit, perhaps seek-

## ANYTHING TO DECLARE?

ARE ARCHIVES THE SITES OF CRIMINALITY? IT USED TO BE THAT ONLY A MYSTERY novelist or a new historicist might think so. But recently, there's been an unexpected flurry of transnational parchment-nappings. In one case, Dutch police arrested a thief who had transported a cache of medieval manuscripts all the way from Columbia University. In another, an Ohio State art historian was accused of taking a leaf of Petrarch from the Vatican Library. And then there was the less heralded—but just as unhappy—case of the Guatemalan national archive, which has been deprived of several international treaties, a sixteenth-century coat of arms, and a document signed by the Spanish conquistador Bernal Díaz del Castillo.

Unlike the other thefts, the Guatemalan heist looks like an inside job. According to authorities, the prime suspect, María Elisa Rohrmoser, is the archive director's wife. After Rohrmoser tried to peddle some of the hot items to the Swann Gallery in New York, the U.S. attorney general's office charged her with three counts of transporting stolen goods. Today she sits in a federal detention center, held without bail. Meanwhile, the treaties are still at large.

How did the authorities come to finger Rohrmoser? In a twist worthy of a soap opera, it seems that her husband, Julio Roberto Gil Aguilar, was the one who pointed her out. According to a report in *The New York Times,* Aguilar sent a letter to the Swann Gallery in April 1994, certifying that the coat of arms bearing Díaz's signature had been stolen from the Guatemalan archive. Was this sheer idiocy on his part or a calculated divorce? The question is probably on the mind of his very imprisoned wife.

Meanwhile, the Swann Gallery is contemplating its own role in the affair. What do you do if you run a prestigious art gallery and someone shows up on your doorstep peddling international treaties? While Swann did inquire into the provenance of the coat of arms (Rohrmoser replied that they were probably purchased by her great-grandfather), it didn't think to ask how the treaties ended up in a private individual's hands. George Lowry, the president of Swann, found Rohrmoser's insistence that the treaties were family-owned credible. "Treaties are pieces of paper," he told *Lingua Franca.* "Government agencies get rid of paper every day. In this case, you could have had an obsolete treaty."

Obsolete, maybe. Or maybe not. One of the treaties in question is an 1849 agreement between the British Crown and Guatemala. At the time, according to historian David McCreary, Guatemala disputed the borders of what was then known as British Honduras (current-day Belize). Ten years later, in exchange for Guatemala's recognition of British Honduras's borders, the Brits promised to build an inland road to Flores, a town deep in the heart of the Guatemalan tropics. In spite of its promise, England never built the road; and for that reason Guatemala didn't recognize Belize until 1991.

The most intriguing of the missing items, however, is a 1904 extradition treaty between Guatemala and the United States. If Rohrmoser did remove this treaty from the archive, it was an especially inspired choice, since the treaty might well have applied to her own misdeeds. In other words, Rohrmoser may have committed the perfect crime: She didn't just break the law; she *stole* it. —*Andrew Rubin*



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ing to defend his honor, Lewis then wrote an eight-hundred-word letter to *Le Monde,* on January 1, 1994, which, if anything, seemed to make things worse. Principally, he sought to reject comparisons with the Jewish Holocaust by denying the presence of "a campaign of hatred" directed toward the Armenians, and by asserting that "Turkish action against the Armenians, although disproportional, wasn't born of nothing." And in the final sentence, Lewis reiterated his original *négationniste* statement, concluding that "there exists no serious proof of an Ottoman government decision and plan to exterminate the Armenian nation."

With this, *l'affaire Bernard Lewis* left the papers and entered the courts, as Lewis found himself faced with legal action similar to that brought against Robert Faurisson and against the right-wing leader of the Front National, Jean-Marie Le Pen. The initial criminal suit was dismissed on November 18, 1994, when the 17th Criminal Court found that the Loi Gayssot, established in 1990 to make Holocaust denial a criminal offense, was inapplicable since it was restricted to denials of the Jewish Holocaust during the Second World War. Soon after, lawyers for the Armenian group and LICRA brought a civil suit, accusing Lewis of defamation and a "grave professional error." The trial itself turned out to be a remarkable, if rather academic, spectacle of lawyers and scholars using eyewitness testimony, contemporary documents, and the dispatches of foreign diplomats to bolster their arguments.

Lewis's lawyers defended the historian's freedom of expression, while also maintaining that his interpretation of events was in fact a moderate one. Lewis, they argued, had staked out a position between complete Turkish denial and inflated Armenian claims of persecution. The Armenians, on their part, marshaled the considerable evidence of genocide noted in the original letter of protest and invoked Hitler's chilling remark on the eve of the German invasion of Poland: "Who today remembers the Armenians?"

When the judges handed down their judgment on June 21, they tried to offer something to both sides. On the one hand, the court admitted that it had no authority to rule on whether or not the Turkish persecution of the Armenians actually constituted genocide. On the other hand, it found that Lewis had ignored significant evidence contrary to his own no-genocide thesis—evidence that had been found persuasive by the United Nations and the European parliament. Hence the "error" and the fine.

In a letter to *Le Monde,* published on July 10, Lewis addressed the judgment defiantly and in rigorously legalistic prose. Asserting that the judgment was


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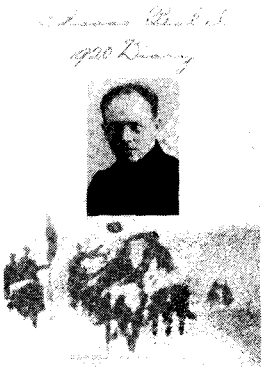

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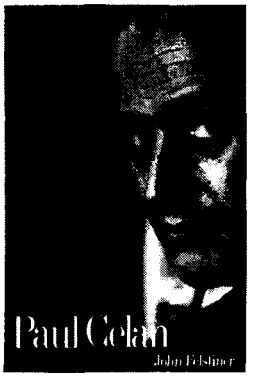


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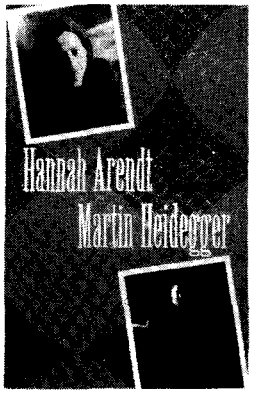


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# Field *Notes*

capable of being appealed, Lewis noted that "the court admitted that I had the right to express an opinion different from" that of the plaintiffs, and the right to "contest the value and the weight of their assertions." Then, directly addressing the editors of *Le Monde*, he wrote: "I was not convicted of having, as you claim in your commentary, denied the reality of the Armenian genocide (I have, moreover, never denied the reality of the massacres)." Finally, he added, "the judges declined to pass judgment on whether the massacres committed between 1915 and 1917 against the Armenians do or do not constitute the crime of genocide as

PHOTO BY MARIANNE BARCELLONA

**Bernard Lewis**

defined by article 2111 of the new penal code."

And so *l'affaire Bernard Lewis* has ended, for now. Lewis is unlikely to repeat his claim on French soil, but he is equally unlikely to back away from it anywhere else. In an interview with *Lingua Franca*, he admitted that speaking of "the Armenian version" of history was "infelicitous" on his part, and said that he would not appeal the June 21 ruling. Citing the Turkish proverb, "The one who burns his tongue on the milk blows on the yogurt," Lewis refused to discuss his view of the events of 1915–1916 in the context of an interview. Nonetheless, he vigorously defended what might be termed the "Lewis version of history," dismissing much of the evidence presented in the case for genocide as tendentious or fabricated. Finally, and most vehemently, Lewis rejected any comparison between the massacres in Armenia and the Holocaust.

How, one wonders, did this distinguished scholar and historian end up in the odious company of Faurisson and accused of the


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equivalent of Holocaust denial? Why would Lewis blithely argue that to speak of genocide is merely to present an "Armenian version" of history? To some extent, what is at stake is a matter of definition: When do murders become massacres? When do massacres become genocide?

But it's also true that Lewis has long written about the Ottoman and Turkish regimes with considerable sympathy. In his seminal work, *The Emergence of Modern Turkey* (1961), he pays scant attention to the Armenian people and presents a somewhat iconoclastic view of the 1915–1916 events. Lewis describes the killings

*When do murders become massacres? And when do massacres become genocide?*

in one sentence, as "a struggle between two nations for the possession of a single homeland, that ended with the terrible holocaust of 1915, when a million and a half Armenians perished." The wording here is, of course, exquisitely calibrated to deflect any direct blame from the Turks. And yet he uses the word "holocaust," a term that would seem impossible for him to employ today, given his insistence on the Armenians' deaths from "famine, cold, and exhaustion."

It is difficult to say which aspect of the case is the more absurd: that Lewis persists in his denial of the Armenian genocide against much scholarly evidence; or that a historian—any historian—could be tried in a civil court for the equivalent of academic malpractice, and found guilty of "ignoring evidence." And then, one might wonder why Lewis would argue so insistently that massacres committed against Jews as Jews are acts of genocide, while massacres committed against Armenians as Armenians are merely that—massacres.

No doubt historians often differ on the interpretation of evidence. But as one Bernard Lewis wrote in a small book published in 1975 called *History—Remembered, Recovered, Invented,* "What happened, what we recall, what we recover, what we relate, are often sadly different, and the answers to our questions may be both difficult to seek and painful to find. The temptation is often overwhelmingly strong to tell it, not as it really was, but as we would wish it to have been."

—*Nader Mousavizadeh*


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## HISTORIANS FOR HIRE

In the spring of 1979 Philip Cantelon stepped off a plane from Japan and into academia's Twilight Zone. After a year on a Fulbright, and nine years before that as a history professor at Williams, Cantelon returned to the States with no teaching position waiting, no prospects, no clue. And it's not as though defense contractors were in the market for humanities professors.

As it happened, Cantelon soon picked up a job at the Department of Energy writing a history of the accident at Three Mile Island. A pretty slim reed on which to save a career, though. Then one day he was knocking around the National Archives and overheard a Texan—who turned out to be the director of the state's land office—lament that he sure could use a history of a certain island off the Gulf Coast. Cantelon had a revelation: He suddenly realized there was a ready market of people who would actually pay for a historian's work. And so, in 1981, with Robert C. Williams, his partner on the Three Mile Island project, Cantelon founded History Associates, Inc. The company writes histories for corporations and government agencies and organizes archives for its clients out of the boxes of records so often haphazardly squirreled away in some dank corner of an order-fulfillment warehouse.

In the ensuing fourteen years, HAI has grown to thirty-seven employees. The company claims revenues of approximately $2 million a year, and has thirty or forty projects currently in the pipeline—some faintly ridiculous, but others bordering on the sublime. There's a history of Roadway Trucking being worked up, but also an archive of epidemiological records from nuclear-weapons plants. Then there's an oral history project for the Children's Inn, which provides free lodging for the families of chronically ill children being treated at the National Institutes of Health.

Though twelve of the company's "associates" hold doctorates in history, only a few have ever taught, and just two—cofounder Williams, who is vice-president for academic affairs at Davidson College in North Carolina, and Rodney Carlisle, a professor at Rutgers—currently have academic positions. Cantelon says he's proud to be able to provide a steady job (with benefits) to those who haven't found a place in academia and is hopeful that more enterprises such as his might keep Ph.D.'s, as he puts it, "off the street."

A noble goal. But the commercial, perhaps even "kept," nature of the work begs the question of influence. What's to keep the sitter for a corporate portrait from saying, "Don't put in that pimple—oh, and delete that double chin, will you?" Companies like Exxon, after all, don't want their oil-stained face showing. And isn't the customer always right?

That's an "overblown issue," pooh-poohs Cantelon. He says HAI encounters no pressure to prettify its subjects. "I wouldn't say MCI had final say," he says of the telecommunications giant for which he penned a recent book. "The mention of MCI's Christmas Eve layoffs in 1977 was the object of some contention," he admits. But, Cantelon relates, "the chairman said, 'Why not [include it]? It happened, didn't it?'" Cantelon says that HAI's commitment to objectivity is its professional calling card. One fudged commission could cost the firm twenty others.

Besides, Cantelon notes, what he does are portraits—not the panoramic, detailed canvases favored by his tenured peers. An HAI study takes as its goal the recording of "corporate memory," the mythlike tabulation of the unfolding saga of the "intelligence and spirit" of the dearly departed founders. "The question is," he says, "how do you bring that to someone who is joining the company and is just reading the book?" Cantelon thus describes himself as a storyteller—"rather," he laughs, "than as a great analytical historian, which I'm not."

Great or not, Cantelon has managed to escape the tenure trap and carve out a permanent position for himself. And as the threat of privatization creeps toward academia, he may just have created a future for history: Move over, publish-or-perish—make room for cash-and-carry!

*—Daniel Drew Turner*

## COLLEGE RECORDS

The term "college rock" was coined in the early Eighties to describe the eccentric, anticommercial music played on college radio stations. R.E.M. was the quintessential college rock band, based, fittingly enough, in the university town of Athens, Georgia, and worshipped by sensitive English majors across the country. The members of that band, however, were dropouts—no doubt unfamiliar with the verse of Spenser and Vaughan—as was college rock grandfather Bob Dylan, who said bye to the University of Minnesota well before he was due to graduate. Were the college careers of today's college rock stars as undistinguished? We had to know.

**Slackers on Parade**

While many of today's college rock stars brandish degrees, it seems that most simply slouched toward graduation day, nonchalantly wasting thousands of dollars and four years of their lives. Sarah Shannon, the lead singer of the band Velocity Girl, attended the University of Maryland because "I was expected to go to college, I was accepted, and my parents were going to pay for it." Once



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there, she studied music—a particularly useless major, considering that formal training and singing ability are scoffed at in the world of college rock.

Similarly, alternative-music diva Liz Phair didn't choose her alma mater—Oberlin College—for its renowned conservatory. She simply picked "the most offensive thing to my parents. They were keen on the Ivy League." Phair first visited the Ohio campus during Mayfest, when "people were tripping and throwing sponges at Republicans. I thought it looked like F.U.N." Phair ignored requirements and refused to take morning classes.

Still, she spent a lot of time in the library reading. And she's proud of a paper she wrote on the French painter Jean Dubuffet, for which she received an A. "I liked his early art, and the imitation of insanity, and the idea of people who made art just to put under the bed."

Bill Barbot, who plays guitar with the punk rock band Jawbox, haphazardly decided to major in Russian at Williams, where he received a B.A. in 1990. "It was the only subject I was getting higher than a C in," he says. "And I was obliquely interested in it. Also, my girlfriend was a Russian major." Barbot was a good student—sort of. "I was not conscientious, but I dug going to class," he says. "I'm a slow reader, and the volume of reading in college is ludicrous. I would spout off in class, basing everything on the first few paragraphs. And then when somebody would refer to points later in the reading, I was curiously silent."

**Older Professors Are Cool**

The rockers were most admiring not of hipster professors who write books about Madonna but of the old-timers, in whom they display an almost fetishizing interest. Chris Brokaw, guitar player for the band Come—and another Oberlin grad—paints an image of


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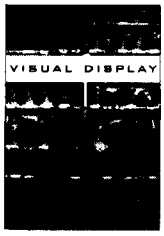


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# Field *Notes*

his German history professor (he can't remember the man's name): "He was this little guy with a red vest and gigantic cigar, totally riveting." Phair reveres the late Sanford Shephard, who taught a course at Oberlin called Decadence, which covered "lots of books about devil worship." And Barbot's most memorable class was one on Marxism because—you guessed it—the course was taught by an eccentric, elderly man. "The professor was an eighty-eight-year-old Viennese socialist.... He wore lederhosen, smoked a little pipe, and had a swooping mustache-and-beard combo."

**Sociology Bites**

Something about the organization of society really rubbed these budding college rock stars the wrong way. Phair says that sociology was the worst class she ever took. She found it too quantitative. Brokaw agrees: He brands Oberlin's sociology intro class "total bullshit." Bob Nastanovich of Pavement couldn't stand UVA's offering, either. "Pretty much everyone made A's and B's in it," he says, "but I thought it was so dull that I flat-out failed it." In a break from indie rock sociology-baiting, Barbot pronounces, "Economics 101 sucked. I had an incredibly boring textbook that I would use as a sleep aid."

**An Actual Academic**

Greg Gaffin, the thirty-year-old lead singer of the veteran punk band Bad Religion, has a cerebral counterlife—he's pursuing a Ph.D. in biology at Cornell University. At Cornell, he says, he studies "evolution and the changes bone tissue has undergone through history. There are only five people in the world who study this." Graffin did three straight years at Cornell, finishing his teaching and course requirements. "I only have to write my thesis," he says. But now that his band has embarked on a world tour, all that's been put on hold. "Bad Religion will have eight months of downtime at some point. That's when I'll finish my Ph.D." In the mean time, he says, "I wake up early in the morning to photograph geological formations when I'm on tour."

Greg Gaffin (center) and Bad Religion

PHOTO BY PAUL HARRIES

Remarkably, an



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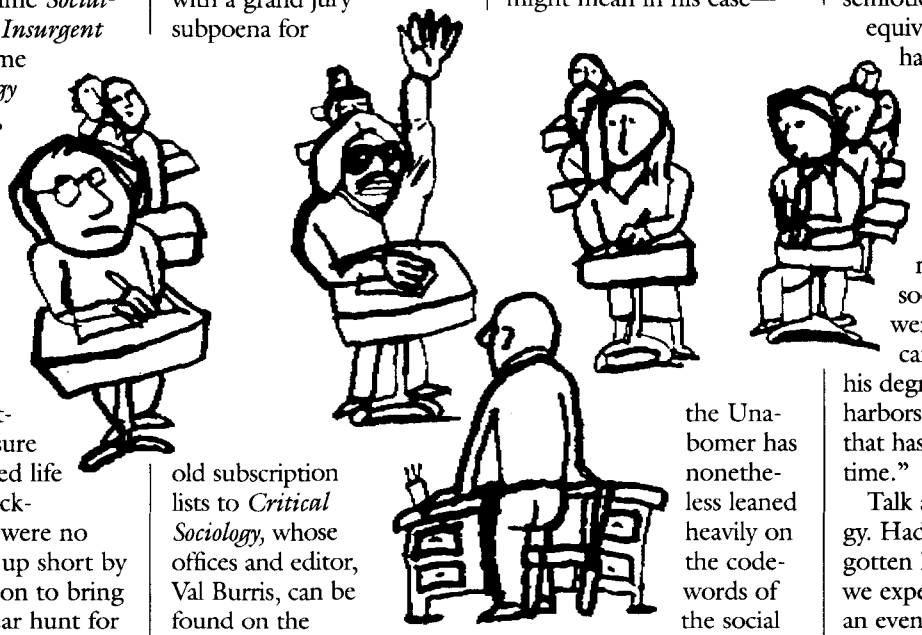
even bigger rock star is also pursuing a Ph.D. in biology—Graffin's friend Dexter Holland, the cornrows-sporting singer of the hugely popular Offspring. When Holland's thesis adviser was giving him a hard time about his musical commitments, he called Graffin for advice. "I told him to take a semester off," says Graffin. "That was the semester his album went gold." The message? Parents of pre-meds beware: "There must be something about biology and punk rock," he muses. —*Christina Kelly*

## PUBLIC ANOMIE NUMBER ONE

WITH THE EBBING OF radical politics in the 1970s, it's no surprise that some left intellectual journals saw fit to rename themselves. Thus, *Socialist Revolution* became *Socialist Review,* and *Insurgent Sociologist* became *Critical Sociology* (and, of course, *Off the Pigs!* became *Agrarian Interventions*). But if any of the editors of these publications thought for a moment that a new masthead would ensure a quiet, unruffled life of marxisant back-benching, they were no doubt brought up short by the FBI's decision to bring its seventeen-year hunt for the Unabomer to campuses around the country.

Much of the coverage of the search in *The New York Times* and other newspapers has focused on the FBI's interest in historians of science—some of whom are skeptical of the FBI strategy, some of whom are miffed at not being consulted. ("I feel left out," Langdon Winner of Rensselaer Polytechnic told the *Times.* "It's like being left off the guest list for a really good party.") What the *Times* missed but the *Los Angeles Times* picked up, however, was an earlier visit that the bureau paid to the sociology department at the University of Oregon. There, an FBI investigator turned up with a grand jury subpoena for old subscription lists to *Critical Sociology,* whose offices and editor, Val Burris, can be found on the Eugene campus.



What do such lists have to do with the serial bomber? It's our guess that the journal's editors asked themselves—and the FBI agent—the same question. "It's of course conceivable that some oddballs who subscribe to [*Critical Sociology*] might be that kind of type," the book review editor, Michael Bodemann, told the L.A. paper. "You can't be responsible for your subscribers." But what put the FBI onto the journal in the first place?

The answer, it seems, lies in the Unabomer's high-powered vocabulary. The anarchist manifesto that he insists be printed in major newspapers is larded with sociological jargon. Unwilling to submit to regular peer review—whatever that might mean in his case—the Unabomer has nonetheless leaned heavily on the code-words of the social sciences.

"He's very good at using the sociological terms," says Jack Levin, a professor of criminology at Northeastern. "He uses them with a great deal of precision." In particular, Levin lauds the Unabomer's usage of "anomie," Emile Durkheim's term for normlessness or the breakdown of rules. "More impressive," says Levin, is "his use of the term 'oversocialized.' I've heard so many laypeople use the term 'socialization' incorrectly.... It means a very conformist person. Very few people outside of sociology know its exact meaning."

Apparently, the FBI is treating the Unabomer's language as a professional semiotic—the academic equivalent of a Masonic handshake. But that in turn raises the question of whether the anarchist himself has been oversocialized. "He probably has a master's degree in sociology," Levin went on to say. "Or he came close to getting his degree and failed, so he harbors a deep resentment that has broadened over time."

Talk about microsociology. Had the Unabomer gotten his Ph.D., would we expect to see him using an even more powerful vocabulary? Had he made it past his comprehensive exams, would he give himself away with terms like "habitus" or "discursive formation"?

Some scholars worry that the FBI's foray into academic scholarship may have a chilling effect. Maybe. But for sociologists who have wondered why cultural studies has exploded while their books have bombed, the news of the FBI's interest may bring a resurgence, if not an insurgence, to the discipline. —*R.J. Lambrose*

ILLUSTRATION BY SCOTT MENCHIN



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# BREAKTHROUGH BOOKS VICTORIAN STUDIES

*It used to be that studying nineteenth-century British culture was a proposition so uncontroversial as to seem positively, well, Victorian. But now, conservative pundits look to the age for policy prescriptions, and cultural studies types prowl dark corners of the Other Victoria and find endless strains of Wildean derring-do. We asked ten scholars to share with us their favorite recent books on the slippery subject.*

James R. Kincaid, professor of English at USC and author of *Annoying the Victorians* (Routledge, 1995), and *Child Loving: The Erotic Child and Victorian Culture* (Routledge, 1992).

"The most rattling new books for students of Victorian studies are not *in* Victorian studies (obedient, competent, confirmatory), but sneak in from a lawless territory outside. Two studies not content with being one more muffin in the cook-off: ***Hide and Seek: The Child Between Psychoanalysis and Fiction,*** by **Virginia Blum** (Illinois, 1995), and ***Pleasures and Pains: Opium and the Orient in 19th-Century British Culture,*** by **Barry Milligan** (Virginia, 1995). Blum brilliantly exposes the way that Victorian/modern fantasy, 'the child,' has been made to serve so many needs and stand for so many 'truths.' And Milligan has a wonderful time smoking up social values, power, sexuality, and historiography in his analysis of opium trading, taking, and talking."

Gertrude Himmelfarb, author of *The Demoralization of Society: From Victorian Virtues to Modern Values* (Knopf, 1995), and many newspaper editorials on the pertinence of Victorian culture to contemporary politics.

"In the welter of Victoriana this season, two books are likely to receive less attention than they deserve. **Bernard Semmel's *George Eliot and the Politics of National Inheritance*** (Oxford, 1994) is a subtle and persuasive study of the idea of inheritance in Eliot's novels—inheritance in the literal sense of property and in the metaphoric one of tradition. In establishing the link between the two, Semmel makes an important statement about the enduring power of national sentiment that is as relevant to our own culture as it is to that of Victorian England. **Claudia Nelson's *Invisible Men: Fatherhood in Victorian Periodicals, 1850–1910*** (Georgia, 1995) is a refreshing corrective to the stereotypical view of the oppressive Victorian paterfamilias and his submissive wife. Neither stereotype corresponded to the reality. The book is especially interesting (although the author scrupulously avoids any present-day references) in view of our own concerns about sexual differentiation and the fatherless family today."

Carol Mavor, professor of art history at the University of North Carolina and author of *Pleasures Taken: Performances of Sexuality and Loss in Victorian Photographs* (Duke, 1995).

Mavor savors books "that actually *perform* desire—rather than just talking about it in that bloodless, hairless, bodiless, fatless, smell-less voice of Ivory soap academ-ease. ***Child Loving: The Erotic Child and Victorian Culture,*** by **James R. Kincaid** (Routledge, 1992) hits its readers right in the gut (among other places) by beating out how we empty the image of the child—only *apparently* innocent and asexual—in order to concoct little, beautiful, angelic androgynes for today's diet of morality-conspicuous consumption. He also compares the Victorian child to our own simultaneously pure and perverse pedes: the Coppertone girl, Shirley Temple, Ricky Schroeder, and Brooke Shields."

Peter Stansky, professor of history at Stanford; author of *Redesigning the World: William Morris, the 1880s, and the Arts and Crafts* (Princeton, 1985), and *"On or About December 1910": Early Bloomsbury and Its Intimate History* (Harvard, forthcoming).

Stansky admits that business history might not *seem* the most intriguing subject in the world. But he's fascinated by ***William Morris: Design and Enterprise in Victorian Britain,*** by **Charles Harvey** and **Jon Press** (Manchester University Press, 1991), which "succeeds with a minimum of charts and a maximum of human insight in showing how Morris could be both a socialist and a shrewd businessman. He tried to change the look of the world, as well as destroy capitalism, using the money he earned from the system to do so. Morris, it turns out, hated Queen Victoria (whom he called the Widow Guelph), not only for her politics but because she was a business rival, with her own tapestry works."

Sally Mitchell, professor of English and women's studies at Temple, editor of *Victorian Britain: An Encyclopedia* (St. James Press, 1988) and author of *The New Girl: Girls' Culture in England, 1880–1915* (Columbia, 1995).

"**Judith Walkowitz's *City of Dreadful Delight*** (Chicago, 1992) provocatively argues that it was journalists in the 1880s who first distilled what we think we know today about strangers, dark streets, and urban danger. The book is a model analysis of the way



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narrative convention shapes historical fact. In **Kate Flint**'s ***The Woman Reader, 1837–1914*** (Oxford, 1993), with more than 500 entries in its bibliography, the meat is in the specifics: details on the reading of servants and suffragettes; why French novels were forbidden; the border between high culture and women's culture. And then a stunning breakthrough to the next generation of research is the easily searchable CD-ROM ***Palmer's Index to the Times, 1790–1905*** (Chadwyck-Healey, 1994-1995)—I just wish Temple's library had the money to buy it."

Timothy Alborn, assistant professor of history and social studies at Harvard and author of *Conceiving Companies: Joint-Stock Politics in Victorian England* (forthcoming).

It's a best-of-times-worst-of-times kind of thing for Victorian studies these days, claims Alborn. The plus side: "Scholars are really moving beyond their fields' respective canons to forge fascinating new inquiries about class, language, and power," says Alborn. The minus side: "Paradoxically, by and large these interdisciplinary scholars don't seem to be talking to people outside their discipline. I'm always trying to get historians to read literary critic **Christopher Herbert**'s ***Culture and Anomie*** (Chicago, 1991), which talks about how the various theories of 'culture' that emerged in the nineteenth century were as much about the theorists' frail sense of self as anything else. And too few literary critics seem to know about historian **Patrick Joyce**'s ***Visions of the People*** (Cambridge, 1991), which is a difficult but ultimately very rewarding book about the importance of dialect and collective memory in tracing the limits of 'class' in nineteenth-century Britain."

Martha Vicinus, chair of the English department at the University of Michigan, is co-editor of *Hidden From History: Reclaiming the Gay and Lesbian Past* (NAL Books, 1989) and author of *Independent Women: Work and Community for Single Women, 1850–1920* (Chicago, 1985).

Vicinus has been reading up on nineteenth-century gay and lesbian life for a study she is just now finishing. She especially likes ***The Apparitional Lesbian,*** by **Terry Castle** (Columbia, 1993): "I think it's a wonderful combination of superb research and an inventive mind. Castle's main argument is that rather than there being a scarcity of lesbians in this period, there is in fact a plenitude of them. What happens is that they're 'ghosted' out of narratives. I also like ***Masculine Desire: The Sexual Politics of Victorian Aestheticism,*** by **Richard Dellamora** (North Carolina, 1990). It's largely about the Greek tradition and how it functioned as a code among the literary and university elite of England; both men and women could talk about homosexuality by saying, 'Have you read *this*? Do you like *that*?'"

Patrick Brantlinger, professor of English at Indiana University, former editor of *Victorian Studies,* and author of *Rule of Darkness: British Literature and Imperialism, 1830–1914* (Cornell, 1988).

Brantlinger says that to understand nineteenth-century England, you have to include its former colonies. And **Edward W. Said** wrote the book. His ***Culture and Imperialism*** (Knopf, 1993) sets the standard for arguing "how even 'domestic,' seemingly apolitical writers like Jane Austen were influenced by empire." Just as striking, says Brantlinger, is the argument of **Gauri Viswanathan**, in ***Masks of Conquest: Literary Study and British Rule in India*** (Columbia, 1989): that "the study of English literature itself was first institutionalized in India as a means of ideological control (the standard fare in British schools remained the Latin and Greek classics for half a century longer)."

Michael Mason, professor of history at University College London; and author of *The Making of Victorian Sexual Attitudes* (Oxford, 1994).

"Books on nineteenth-century sexuality tend to be either studies of what was *said* about sex, or studies of what was *done* sexually. There is a regrettable gulf between the two. **Françoise Barret-Ducrocq**'s ***Love in the Time of Victoria*** (Verso, 1991) is immensely valuable as an endeavor to set comment and practice side by side. She reviews the contemporary clichés about working-class sex, illegitimacy, etc., and then asks how far they are borne out by the archives of the London Foundling Hospital. The answer is: Not very far." Mason also admires ***Predicaments of Love*** (Pluto Press, 1992), by **Miriam Benn**. This book, Mason says, brilliantly reconstructs the neglected life of one George Drysdale, whose 1855 underground best-seller, *Elements of Social Science,* "was a massively bolstered argument on behalf of unrestrained sexual activity by all individuals, male and female, from puberty onwards."

Nina Auerbach, professor of English at the University of Pennsylvania and author of *Our Vampires, Ourselves* (Chicago, 1995).

We reached Auerbach at Mohonk Mountain House, a Victorian-style resort in New Paltz, New York. "There's a book that I just finished last night that I'd just *love* to plug: **Rosemarie Bodenheimer**'s ***The Real Life Of Mary Ann Evans: George Eliot, Her Letters and Fiction*** (Cornell, 1994). It's a critical book in which Eliot's letters and novels become one unit. Bodenheimer reads the letters as semi-public statements, and the novels as private, autobiographical statements. And she talks about very unusual topics: for example, Eliot's stepsons and her rather cruel use of them. It's a very cynical book, but I like it. It's really well written, and there's no jargon. Now I have to go. I want to go swimming in the lake."

*—Rick Perlstein*



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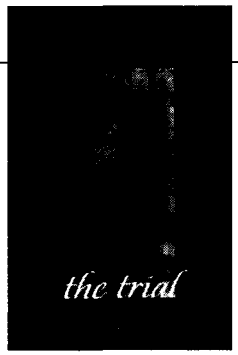


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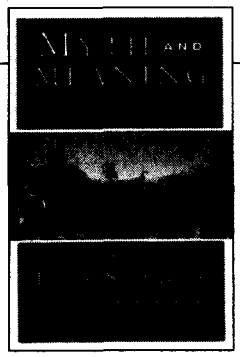

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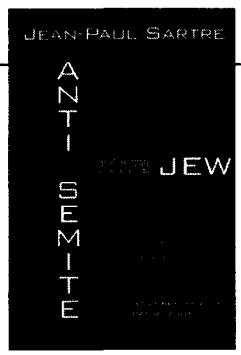


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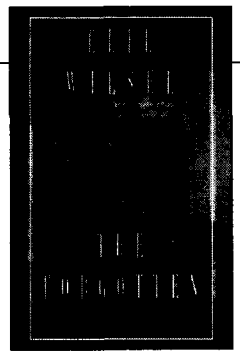

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# Inside *Publishing*

## UNFRIENDLY COMPETITION

This March, George Wallace, the man who "stood in the schoolhouse door" to prevent blacks from registering at the University of Alabama in 1963, attended a ceremony in Montgomery commemorating Bloody Sunday, one of the most violent confrontations of the Civil Rights era. Wallace had come to publicly apologize—yet again—for his segregationist past. While some at the gathering refused to acknowledge him, many embraced the slumped, wheelchair-ridden "Guv'nah," a man who thirty years before had stood by while state troopers attacked peaceful protesters with tear gas and billy clubs.

Has Wallace really repented? Or do these photo ops simply provide further evidence of Wallace's desperate need for approval? Whatever his motives, the ex-governor clearly worries about his place in history. "They rehabilitated Lyndon Johnson and he filibustered against civil rights," he recently complained. "Why won't they rehabilitate *me*?"

According to Dan T. Carter, Kenan Professor of History at Emory, Wallace almost got his wish last year—in the form of a soft-pedal biography by journalist Stephan Lesher, called *George Wallace: American Populist* (Addison-Wesley). With Carter's blistering new study, *The Politics of Rage* (Simon & Schuster), Wallace's reprieve may be over. The professor portrays Wallace less as a scrappy populist than as a shallow manipulator who perfected the nefarious and ever popular art of "playing the race card."

In his book, Carter's considerable animus towards Wallace seems to have found an ancillary outlet in Lesher. Through various critical asides and footnotes, Carter dismisses Lesher's work, calling it a five-hundred-page press release "which begins and ends with an account of a visit from black civil rights activist and presidential candidate Jesse Jackson."

PHOTO BY MICKEY WELSH/MONTGOMERY ADVERTISER

Stephan Lesher and George Wallace sign copies of George Wallace: American Populist in a Montgomery, Alabama bookstore

Carter has a point. Lesher's book, which received mixed reviews, does reveal an author perilously close to his subject. ("God help me," he writes, "I was drawn to this magnetic, enigmatic, and thoroughly irrepressible man.") And his thesis—that Wallace's appeal far transcended the issue of race—may be a credulous one.

But Carter's attacks on Lesher have to do with more than simply setting the record straight: They're also the culmination of an epic biographers' feud. Scholars frequently lock horns, but the Wallace biographers seem to have gone off the deep end. Speaking about Carter, American University's David Oshinsky marvels that a "scholar would go to these lengths to undercut a competitor." And as for Lesher—well, he committed some questionable acts of his own.

The storm began brewing nine years ago. Carter, who is among the leading Southern historians of his generation, had planned for years to cap his career with a definitive study of Wallace. According to a colleague, he had "staked his claim in the usual way, by mentioning his plans at conferences and so on." But competition unexpectedly arose from outside of academia. In December 1986 Lesher, who covered Southern politics for *Newsweek* in the Sixties, landed a contract with the prestigious W.W. Norton for his Wallace book. This wasn't part of Carter's plan. As one historian put it, Carter reacted angrily—"he has an academic's hubris.... He acts as if anyone else writing on Wallace is an interloper."

Carter was faced with a dilemma: With one major house already planning a Wallace biography, how could he convince a publisher to invest in another? After all, as a friend of Carter's once told him, "The people who love Wallace don't buy books and the people who hate him sure as hell don't want to read about him."

Carter decided to go on the offensive. He found out that Lesher had agreed to pay the impoverished ex-governor for a series of interviews. In Carter's view, such a financial arrangement was proof that the book would be an "authorized biography"—though Wallace had signed a document granting Lesher full editorial control. Carter soon held court with several prominent New York editors, arguing that the Lesher biography would be intellectually compromised. And he suggested that Lesher's central strategy—interviewing Wallace—couldn't



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work, for the "Guv'nah'" was a rambler prone to whitewashing the facts.

When Norton editor Edwin Barber learned of Carter's disparaging remarks, he responded cagily. He mailed Lesher a letter warning that, among other things, "Dan Carter ... is putting it about that your hand has not been seen in various collections of papers and that you've not interviewed some key people." Lesher angrily replied that he couldn't imagine what archival sources Carter could be using that were so important. "I couldn't understand why he was trying to undermine me," Lesher told *Lingua Franca.*

Barber went on to further intensify the competition between Lesher and Carter. Afraid that Norton had signed the wrong man, the editor chose an unusual—and some might say unethical—manner of nudging Lesher in the right direction. He quietly mailed the journalist a photocopy of Carter's twelve-page book proposal.

Lesher not only read the proposal but also incorporated a few of Carter's best bits into his manuscript, attributing them to an "unpublished essay." Norton continued to lose faith in Lesher, however, and soon dropped the book on the grounds that the manuscript was late. (It turns out that they had also bid on Carter's book and lost.) After several months in limbo, Lesher's manuscript was finally picked up by the considerably less tony Addison-Wesley.

*Scholars frequently lock horns, but the Wallace biographers have gone off the deep end.*

The two adversaries raced to finish their manuscripts—how many people could stomach *two* Wallace biographies, after all?—but Lesher finished first. *George Wallace: American Populist* arrived in stores last spring. "He got beat," Lesher boasted to the *Montgomery Advertiser.* "He got beat bad."

The professor was to have his revenge, however. When Carter discovered that Lesher had quoted from his book proposal, he cried plagiarism. Though Lesher had credited him in all three quoted passages, Carter threatened to sue for unauthorized use of an unpublished work. In his own defense, Lesher pointed out that some of the material he quoted had already appeared in a *Philadelphia Inquirer* article on Wallace. Nonetheless, Norton ended up paying Carter damages, and Addison-Wesley settled with the professor for $2,250, or $750 for each quoted passage. According to Lesher, "I gave [Carter] full credit. I could have just paraphrased his descriptions, but they were well done, and I thought that would be unethical.... When it comes down to it, he was just mad because I finished first."

Carter was apparently very mad indeed. He started faxing to colleagues what some have called a "rant," complaining about numerous errors in Lesher's book, which he claimed was "bought and paid for" by Wallace. And he also criticized Lesher for not mentioning his financial arrangement with Wallace in the book. (Lesher says that the point is moot, since he retained editorial control.) Some of these faxes somehow landed in the hands of Lesher's reviewers.

The strategy came to fruition in the pages of *The New York Review of Books.* C. Vann Woodward—a friend of Carter—gave Lesher's book a paddling, calling the author an apologist for one of the South's most malevolent (and manipulative) politicians. What's more, he added, Lesher's book "contains an appalling number of errors." In an aside, Vann Woodward acknowledged that this claim was based not on his own research but rather on that of a "well-respected scholar." When reached by *Lingua Franca,* Vann Woodward revealed that this unnamed fact-checker was, in fact, Dan Carter. The review ended with what could have been a press release for Carter's upcoming book: "A careful study remains to be written accounting both for Wallace's shrewdness and popularity and for his capacity for viciousness."

Carter's book answers that call. It bristles with unshaded antipathy toward Wallace, and pushes questions of absolution to the side. Carter notes the emotional seductiveness of the idea of Wallace's redemption: "If George Wallace could wipe clean the slate of his past and reach across the divide of race, his is a story with an uplifting ending that offers hope for us all." But he convincingly argues that Wallace's record should not be forgotten in a sentimental purge of the past. *The Politics of Rage* piles up a mountain of damning evidence, exposing Wallace's ruthless, self-serving manipulation of disenfranchised whites. And it shows Wallace's soft-focus recollections (such as his claim that he never made the infamous remark "I'll never be outniggered again") for what they are—lies.

All in all, Carter has some justification for his bullying tone towards Lesher, and his book may well become a standard work. But many feel that he's turned an intellectual argument into a poisonous rivalry. Lesher claims to be "taken aback" by Carter's vitriol. "My book was not designed



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to exonerate Wallace," he says. "In fact, Wallace issued a press release after my book saying I unfairly called him a racist." And Lesher feels particularly stung by the implication that he is an apologist for the Old South: "I was forced from jobs in Alabama and Georgia in the Fifties because of my outspoken opposition to segregation." In the end, Lesher says, "Carter has his opportunity to simply make his case with his book.... I don't see why he had to marshal all his academic friends against me." Then again, what are friends for? —*Daniel Zalewski*

## FIRST BLUSH

*Who is this guy Tomkins? And how did he snatch Eve Sedgwick's brain?*

The folks Eve Kosofsky Sedgwick usually hangs out with—literary theorists—are always railing against claims of an invariant human essence. They decry reductionism, biological or otherwise, and ward it off through ever more elaborate theories about language, power, and their various collaborations. But Sedgwick is beginning to think it's all bosh. She's been reading the late psychologist Silvan Tomkins, who firmly believed there are nine innate "affects" hardwired into the human biological system. Sedgwick, the presiding spirit of gay and lesbian studies, who by all lights would be pegged as an unreconstructed social constructionist, thinks he's right. Or at least she *thinks* she thinks he's right.

To test her intuitions, Sedgwick, along with Duke graduate student Adam Frank, has edited a collection of Tomkins's work, entitled *Shame and Its Sisters: A Silvan Tomkins Reader.* The book, due out from Duke in November, is an unmistakable departure for Sedgwick. With little ado, the author of *Epistemology of the Closet* steps across the giant divide separating the humanities from the sciences and presents a figure she thinks might serve as a powerful solvent for a critical scene rife with sloppy thinking and overweening moralism. At which lit critics across the land thunder in unison: Who *is* this guy Tomkins? And how did he snatch Eve Sedgwick's brain?

Silvan S. Tomkins died at the age of 80, in 1991, even as he was putting the finishing touches on the third and fourth volumes of his psychological masterwork, *Affect, Imagery, Consciousness* (Springer). A playwriting major at the University of Pennsylvania in the Twenties, he left Penn with a philosophy Ph.D. in hand in the midst of the Great Depression. No academic gig beckoned, so he kept his mind tuned and his wallet fat working as a handicapper for a horse-racing syndicate. In 1935 he began postdoctoral work in philosophy at Harvard with W.V. Quine—and underwent seven years of psychoanalysis at the Harvard Psychology Clinic for what he termed a nasty "reading block."

The experience inspired Tomkins to change fields once more. He became a staffer at the maverick Harvard clinic and began cooking up his sprawling exercise in what he would later audaciously dub "human being theory." For thirty-five years Tomkins insisted that all theorizing about human personality must begin with the insight that while all animals "'want,' only man concerns himself with the nature of his wants." This notion led him to explore cybernetic theories about how complex systems interlock with other complex systems, and to argue that while humans are staggering in their intricacy, at the same time they are *reducible* to discrete systems that operate within circumscribed and identifiable limits.

*Affect, Imagery, Consciousness* is relentlessly theoretical, and relentlessly empirical, in equal measure. Each of the first three volumes begins with a grand exploration of the affect system, followed by lapidary considerations of the individual affects—those "primitive gods within the individual." Tomkins treats joy, interest, and "startle" in Volume One; distress and shame in Volume Two; and anger, fear, disgust, and contempt in Volume Three. Meanwhile, he also unfolds careful and thorough theories on everything from infant development, to the endurance of racism, to the physiology of facial musculature, to the life courses of celebrities from Leo Tolstoy to Jackie Gleason.

Eve Kosofsky Sedgwick

PHOTO BY JIM WALLACE

Among psychologists Tomkins is best known for his work on shame, which he defined as the "incomplete reduction of interest or joy." He thoroughly rejected the idea that shame originates in the violation of taboos. Instead, he argued that whenever the flush of pleasure or the pulse of excitement plunges, while the initial conditions of happiness



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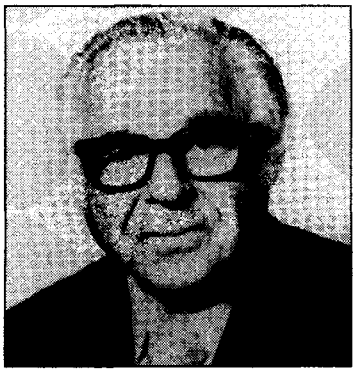
remain in place, one experiences the resulting dissonance as *shame*—an experience, he added, that involves lowered eyes, slumped shoulders, flushed cheeks, and feeling just awful. Shame, like the other affects, is a complex business for Tomkins. One can be ashamed at being ashamed; shame can even perversely lead one back to pleasure.

In their tart introduction to the Duke volume, published this past winter in *Critical Inquiry,* Sedgwick and Frank suggest that Tomkins is a salutary addition—and antidote—to received cultural studies wisdom. His belief in *innate* affects challenges the reigning faith in the social construction of Everything. His insistence that there are nine of these affects, each distinct from the other, challenges the widespread preference for easy-to-deconstruct binary pairs. The sheer complexity of his account of human motivation, Sedgwick hopes, will be enough to convince politically engaged critics that a rapprochement with biology might not be such a bad idea after all.



Silvan Tomkins

But before rapprochement must come disillusionment with business as usual. And Sedgwick sounded plenty disillusioned when she spoke with us recently. In her view, today's critical climate recalls nothing so much as the "good dog/bad dog rhetoric of puppy obedience school." She goes on: "You know. Somebody writes a book that says, 'The *Simpsons* is great! It's subversive.' And someone writes a book that says, you know, 'You dupe! You think it's subversive? It actually *recuperates* all the subversiveness and is hegemonic.' And someone else says, 'Well, if you view it from a certain angle, while seeming to be subversive but actually being recuperated' ... and it's like, what have you learned? Oh, it's just so moralizing!"

According to Sedgwick, the current hermeneutics of suspicion resembles the worst sort of consumerism: "It's basically like you're just watching commercials on television and your job is to figure out what's wrong with each commercial and which theories you're going to buy. I don't think we're in this business to buy or not to buy ideas. We're in this business to figure something out. And there's something so passive about a paranoid stance. It's only reactive. It can't make a movement toward what it wants, or what it loves."

Clearly, Sedgwick loves Tomkins. And it's not hard to see why. As a writer and theorist, Tomkins rose to considerable heights of phenomenological acuity. Sedgwick even compares him favorably to one of her favorite authors—Marcel Proust. But would Tomkins have reciprocated the affection? Irving Alexander, a collaborator of Tomkins's for over forty years, recalls a conversation he had with the psychologist in the Eighties: "He and I talked about Lacan. Lacan was the first one to realize how important [Tomkins's] first paper on affect in 1956 was. And yet when Tomkins would talk about modern literary theory, he didn't like it.... Even though he had a great power for complexity, he had a great need for clarity. And that's what he didn't find in literary theory."

True to Tomkins's suspicions, there is much that is tentative, even unclear, in Sedgwick's published introduction to his thought. Yet Tomkins would be the first to admit that judgment is never so simple. As he put it in *Affect, Imagery, Consciousness:* "One must live with an idea, a person, or a painting, or oneself, for some time before one may attain that kind of knowledge of any domain and that kind of competence which is distinctively human."—*Rick Perlstein*

## PASSION PLAY

On July 19, 1995, a Brooklyn man pulled a fully automatic rifle out from under a desk and brandished it over his head. He was immediately peppered with shots in return—from Washington, D.C. paparazzi savoring the photo op.

The gun-toting Brooklynite was Rep. Charles Schumer, Democrat of New York, trying to score a rhetorical point during the recent House hearings on the Waco disaster. Seven days later, Congress heard testimony of a more peaceful sort from two religious studies professors: James Tabor of the University of North Carolina at Charlotte and Phillip Arnold of the Reunion Institute of Houston. They argued—without benefit of visual aids—that all of Congress's huffing and puffing over Waco would be for naught unless the assembled politicos took counsel from the academic study of religion.

Tabor's arguments first appeared this past August in a volume he co-authored with Eugene Gallagher called *Why Waco? Cults and the Battle for Religious Freedom in America* (California).



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The book, along with the just-released *Armageddon in Waco: Critical Perspectives on the Branch Davidian Conflict* (Chicago), edited by Lamar University sociologist Stuart Wright, examines David Koresh and his Branch Davidian followers with the acquired insight of decades of research into new religions, millenarian Christianity, and the thorny problems surrounding religious fringe groups and civil liberties. Both books hit the market in time to compete with the stream of journalistic commentary that followed the cantankerous congressional hearings.

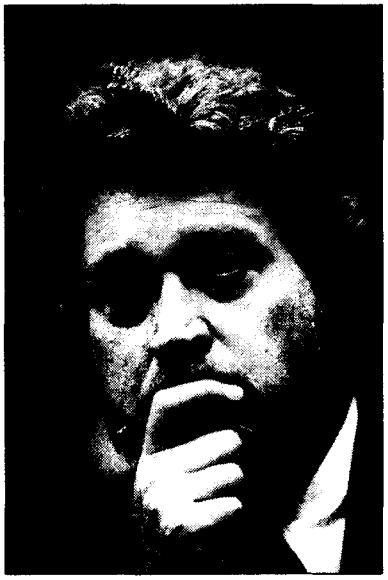

PHOTO BY NY DAILY NEWS

**Prof. James Tabor at the Waco hearings**

So by what combination of circumstances did these mild-mannered religious historians add a scholarly voice to the Waco punditry sweepstakes? Chicago's anthology came out of a special panel led by Stuart Wright at the 1993 sociology meetings in Miami. Wright wondered aloud why authorities on Koresh's brand of millenarian religion were not consulted during the Waco standoff. Instead, he complained, the FBI had relied on psychologists and anticult activists who hastily pigeonholed Koresh as delusional, paranoid, and incorrigible. When Wright said he was thinking of gathering religion scholars to do an anthology that would examine society's resilient vilification of fringe faiths—using the Davidians as a case study—many of those assembled at the panel pledged to contribute papers on the spot.

The resulting book is a bracing collection of fifteen essays that attempts to debunk virtually every aspect of the conventional wisdom on the Davidians. It advocates from the perspective of comparative religion scholars who abjure the term "cult" in favor of "new religion," and who insist that branding groups with the former epithet can only demonize them in the eyes of the general public. Why, for example, are the Amish revered as a quaint tile in the American mosaic, while the Moonies are reviled as a civic abomination?

The manuscript was a tough sell at first, recalls Doug Mitchell, the editor responsible for the project at Chicago. He first proposed it to the press's higher-ups as a trade book with an initial print run of 5,000. Marketing came back and suggested a scholarly volume at 3,000 copies, arguing that the incident was only of interest to specialists. But then the Oklahoma City bombing brought Waco back into the public eye. "On April 19, 1995, all hell broke loose," Mitchell says. "We had a meeting with our sales reps from all over the country, and I got the production people to chop about two months off the schedule—from November to September delivery." The book ended up being produced at a run of 6,000.

The story of California's *Why Waco?* is all the more unusual. For one thing, James Tabor and Eugene Gallagher's book had its genesis not at a scholarly conference but in the tumult at Waco itself. As the authors recount in their first chapter, Tabor's colleague, Phillip Arnold, traveled to the Waco area in early March 1993 in an effort to ratchet down the confrontation between Koresh and the authorities. Arnold kept in close phone contact with Tabor, and together the two scholars hoped to try negotiating with the Davidians in their own scriptural language. They also wanted to make sure that the FBI and ATF didn't give Koresh and his followers the wrong cues, and lead them to suppose that the end was nigh.

*Why Waco?* argues that the religion scholars almost succeeded in their missions—only to watch the FBI ignore their advice in favor of the counsel of those experts who saw Koresh merely as a "rampant, morbidly virulent" paranoid on a homicidal course. The results of preferring psychologists to religious historians, they argue, were at best comical and at worst fatal. For example, when Koresh said he would leave the compound "after Passover," the negotiators didn't know that he was referring to an eight-day festival, rather than a single day's observance.

Like *Armageddon in Waco,* Tabor and Gallagher's project took a tortuous route before nestling comfortably on bookstore shelves. The authors' book proposal appealed to editors at both California and HarperSanFrancisco. And when California religion editor Doug Arava came through with a contract, they ran with it. "We wanted the weight of a university press," explains Tabor.

Once his offer was accepted, Arava recalls, "I had my work cut out for me in-house. When I brought the book up at our editors' meeting, the project was met with skepticism, suspicion, anger. The people involved in the publishing process are also members of the general public, and they've been exposed to images of Koresh as a child molester and gun stockpiler. There were a lot of people opposed to our publishing it." Unlike Mitchell, though, Arava managed to convince his marketing people to release the book as a trade title right off the bat. "Then Oklahoma



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happened," he says. The run was upped from 5,000 to 25,000, the price lowered from $27.50 to $24.95. And the production of the book from then on in was handled with a full-court press unprecedented for California: The release date was moved from September to mid summer, a public relations firm was hired to promote the book to the media, and a freelance computer publicist was hired to do on-line promotion, setting up a web page dedicated solely to *Why Waco?*

The resulting book takes the reader inside the religious worldview that the FBI found so unworthy of scrutiny. (It's not all that different, it turns out, than that of the country's 750,000 Seventh Day Adventists.) But the authors' broader argument extends far beyond a scholastic treatment of the Davidians' religious beliefs. Tabor and Gallagher see the FBI's prejudices as symptomatic of American culture as a whole, and they come to some sobering conclusions about paranoia in these United States—paranoia within the mainstream, that is, not the fringe.

"We suspect," the authors write, "that the common understanding of 'cults' as dangerous to both individuals and society is indeed accurate but not for the reasons usually given. The crucial issue is not the enormous power of a leader who exercises total control over passive followers. Such groups are threatening because they offer, sometimes with relentless aggressiveness, another way of seeing and being. Their very existence calls into question, as it is meant to do, what we hold most important and what our society values above anything else." That is to say, by questioning our deepest shibboleths about the family, the state, and the autonomy of the individual, groups like Koresh's give garden-variety believers and secularists the willies.

*"I feel great regret that I could not meet David Koresh," says Tabor.*

Tabor and Gallagher deserve credit for humanizing the Davidians and for granting them the same dignity that a comparative religionist would allow any little-known faith, or an anthropologist a foreign culture. "Koresh produced what might be called a closed system," explains Gallagher. "But once you get into that closed system it has a kind of elegance and coherence of its own."

But do the Davidians deserve recognition just for offering "another way of seeing and being"? Are all critiques of mainstream institutions worth validating? The Davidians may not have been the zombies that the media made them out to be; they were, however, dedicated to following a charismatic leader with selfless zeal. And that zeal raises questions about self-surrender and authoritarian control that Tabor and Gallagher prefer to ignore. The authors take shots at psychologists and self-arrogated "cult experts" for neglecting the subtleties of life on the religious fringe. But they sidestep one of the oldest conundrums of political theory: Is it all right to volunteer yourself into slavery?

Of course, a ragtag band of religious freaks over in the Levant a few millennia ago may have thought so, and their leader was charged with being a prodigious home wrecker, too. Tabor, speaking as a religious historian, insists the comparison is not at all far fetched: "I feel a great regret that I could not meet David Koresh. He is the most phenomenal figure I've seen from within his spectrum. I would call him a biblical savant. He's helped me understand more than ever before the mind-set of someone like Jesus of Nazareth. I believe that Jesus studied the same texts that David studied, used some of the same scriptures and connections, and began to see himself as the Messiah. This had to have been an identity that emerged from reading texts." Koresh, Tabor says, helped him to contemplate one of the biggest questions of all: "How do you go from just being this guy looking for God to somebody who thinks that *he is the one*?" —*R.P.*

## THE PRICES OF AUTHENTICITY

"Where has all the science gone?" asks Clifford Geertz in his recent memoir, *After the Fact*. One wonders what Geertz makes of ***Enigma Variations*** (Harvard), the slippery new novel by William and Mary anthropologists Richard and Sally Price. In this mystery story, a shady French collector approaches a Caribbean museum curator with a stunning set of Creole musical instruments. This eccentric expatriate insists that they are eighteenth-century artifacts, repaired and cleaned up by himself. But when two anthropologists (named, as it happens, Rich and Sally) fly in to verify their authenticity, things get complicated. Each piece looks slightly out of sync with similar objects known from period illustrations and Dutch museum collections. The horns seem oddly elongated; the wood is a touch too dark. But does that mean that they're fake? Or is the experts' knowledge incomplete? Does it matter?



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PHOTO BY JOÃO REIS

Sally and Richard Price

Regardless, the Prices are up to their old tricks. In thirty-odd years of collaboration, the couple have written fifteen books—many of them raising hard questions about the ethnographic impulse. In *Equatoria* (Routledge), a 1992 memoir of assembling a museum in French Guiana, the Prices used a series of wry diary entries to cast doubt on their own enterprise. And back in 1989, Sally's book *Primitive Art in Civilized Places* (Chicago) rattled glass cases throughout the art world with its bracing attack on the myth of the connoisseur as a genius whose inborn eye instantly—and reliably—distinguishes masterpiece from kitsch, the authentic from the forged. *Enigma Variations* extends these skeptical meditations. As the Prices pursue the case of the Creole instruments, they fret regularly over their own expertise: Does anthropology bolster forgery? Might they be collaborating with the Frenchman's scam by dreaming up ethnographically plausible scenarios to explain the objects' anomalies? Further complicating matters, each page of the book boasts a photographic image of one of the Frenchman's so-called discoveries. These objects might be real; they might be computer-generated fakes—the text is mum.

After months of investigation, the sleuthing couple finally decide that the entire art establishment—themselves included—subtly conspires against the discovery of fraud. "Forgers have the deck stacked very much in their favor. People who have bought from them are seldom eager to press charges ... because of the embarrassment of exposing the fallibility of their own judgment," they write. "The museums of the world are filled with art forgeries that the authorities have preferred not to question." Nevertheless, the Prices continue to press the Frenchman, and slowly uncover the origins of his objects.

In addition to being a novel and a photo essay, *Enigma Variations* stands as a whimsical mea culpa for the Prices' own involvement in the Third World antiquities trade. Early on in the book, the Frenchman pulls an authoritative volume off the shelf, *Afro-American Arts of the Suriname Rain*


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*Forest,* to prove that the art he peddles is authentic. "This book is my veritable Bible," he says. "It's always the first source I consult when I'm offered a piece of Negro art." Like many incidents in the novel, this passage has its basis in fact. The (real) Prices published an exhibit catalog by the same title in 1980; and a couple of years ago, Sally discovered artisans in remote villages using their catalog as a fake book for the creation of tourist souvenirs. The Prices clearly find humor and inspiration in the way such bricolage baffles simple calculations of cultural authenticity.

But how authentic is *Enigma Variations*? Is there bogus art languishing in Caribbean museums or not? The Prices won't fess up. Trading lines over the speakerphone from their house in Anses d'Arlet, a fishing community on the southern coast of Martinique, they remain playfully tight-lipped about the real-life underpinnings of their text. Sally offers that "all artists are scavengers. They take ideas where they find them." And Richard explains that "since its origins in the eighteenth century, the novel as a genre has really been about authenticity, the confusion between fact and fiction."

At what point realism no longer represents—and imitation ceases to flatter—is a question the Prices would rather vex than answer. For all their commitment to the preservation of threatened cultures, the Prices shun efforts to keep them pressed under glass. As Sally says, "Art is always being interfered with. Traditions are always being invented and reinvented. And anthropologists writing books or novels—or whatever—is a part of that very natural process."

"It's all," Richard says invisibly from his end of the speakerphone, "part of the enigma."

*—Jennifer Schuessler*

## TEXTUAL PERVERSITY IN CHICAGO

PHOTO BY MATTHEW GILSON

Kurt Vonnegut

The University of Chicago, the most intellectually intense university in the Western world, breeds fierce partisans. Once-and-former students like to tell a story: Two strangers, Susan Sontag and Carl Sagan, are seated next to each other at a dinner party. They begin a remarkable conversation, careening this way and that, from cosmology to Kafka, Aquinas to the aurora borealis, quite oblivious to the polite chitchat going on around them. One turns to the other and says blissfully, "You went to school at Chicago, didn't you?"

Others are more ambivalent. Every year, a T-shirt sells like hotcakes on the emotionally and climactically chilly Hyde Park campus that bears the legend, HELL DOES FREEZE OVER.

Now, writer Molly McQuade has edited a remarkable volume of interviews with fiction writers and poets who attended the university. Entitled *An Unsentimental Education: Writers and Chicago* (Chicago), it's one of the most loving—and unflinching—portraits in print of that sometimes inhospitable place one wag called "the biggest gathering of neurotic adolescents since the Children's Crusade." Philip Roth, June Jordan, Kurt Vonnegut, Robert Coover: Their stories are consistent. Shy, bookish kids hear of a Gothic citadel in Chicago consecrated to the strenuous loaf, where you read all day and dispute all night. They come from South Dakota or Chicago's Fullerton Avenue. They leave, debauched by learning and South Side blues-and-ribs joints, as writers of a particular stripe: boisterous, cerebral, and self-conscious almost to the point of obsession.

Editor McQuade has elicited terrific stories from the Chicago writers—gauzy reminiscences of breathless all-nighters alternating between dorm rooms and Rush Street juke joints; tales of large minds towering, exulting, preening, and slumming. Says Saul Bellow: "We rented gorgeously sleazy rooms for three dollars a week and ate our dinners on 63rd Street where el-trains rattled. The blue plate special of liver and onions with a desert of Jello or Kosto was served for thirty-five cents." His first impression of Hannah Arendt, his colleague at the university's Committee on Social Thought: "There was a touch of Marlene Dietrich about her. In her manner she was like a Weimar cabaret entertainer." (Another colleague he praises as a "comic genius": Allan Bloom.) Hayden Carruth recalls how he ended up as an editor at Chicago University Press after failing to land a job as a publicity man for Armour's stockyard. The poet Paul Carroll was so nagged by a friend of his mother's to give the church a second chance that he broke down and visited a Dominican monastery—where he found Chicago exiles parsing Aristotle into the night.

Those who were at the university in the Thirties, Forties, and Fifties speak in hushed tones about their run-ins with Robert Maynard Hutchins's daring Great Books experiment. Each September, entering students were given comprehensive examinations on the entire corpus of Western knowledge, to determine how many of twelve required courses in the humanities, social



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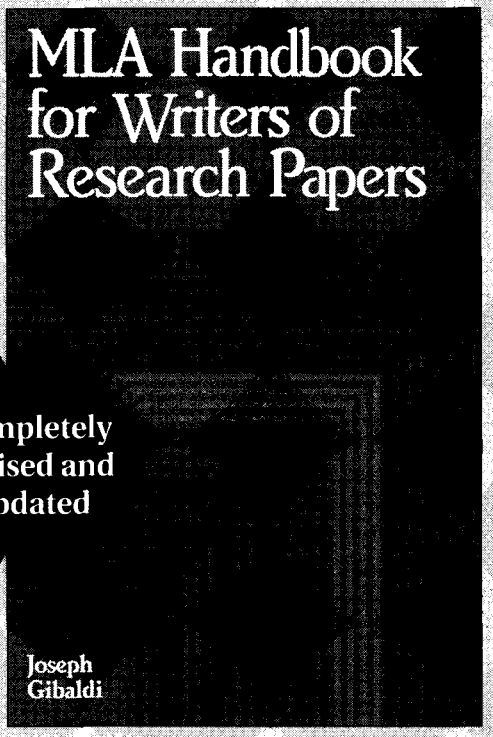


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# Inside *Publishing*

PHOTO BY ANNIE LEIBOVITZ

Susan Sontag

sciences, physics, and biology they would be required to take. Susan Sontag took the exams at the age of seventeen, after a year at Berkeley. "Since I had already found my way to many of the books which were required reading in the College, I placed out of all but six courses, which meant that I had less than two years of work for a B.A.," she recalls in her memoir. "I was actually quite disappointed that I would be finished so soon." She wasn't as unfortunate as George Steiner, though. He knocked off his bachelor's in one year.

Not surprisingly, Chicago writers often turn out to be the brainiest of prose stylists. But they're also typically ambivalent about the accomplishment. Morris Philipson, the novelist who later became editorial director of the University of Chicago Press, puts the problem this way: "I feel in conflict over the fact that education in general means the striving to arrive at an intellectual comprehension of some important subject ... yet despite that, it is a *mistake* to intellectualize the subject. Abstractions of intellect always make the mind veer away from an individual relationship and try instead to grasp general explanations." In other words, his intellectualism fights his storyteller's soul—and vice versa. Philip Roth, ever the litterateur, tells the same story in metaphor. For journeymen writers at Chicago, he quips, the headline might as well have read: SUPEREGO FIGHTS ID TO FIFTEEN-ROUND DRAW; BLOOD DRAWN.

One place where that battle also raged was around the poker table, where George Steiner recalls spending many a heady night. "I played with a circle of people at least one of whom struck me as having genius, and I mean that seriously," he says. *Lingua Franca* reached that particular genius at his mansion in Los Angeles. Unfortunately, Hugh Hefner drew a blank when hearing Steiner's name. "We played poker occasionally with a circle of friends at the Playboy mansion in Chicago," Hefner explained, "and he must have been a friend of a friend. We mainly played gin rummy. I continue to play it every Wednesday—tonight's the night. A bunch of my old Rush Street friends are coming over."

—*R.P.*


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# Lingua

THE REVIEW OF ACADEMIC LIFE

September, 1995

To Our Readers:

The first issue of *Lingua Franca* hit the newsstands in the summer of 1990, a slim little number with the cover story "Untenable Positions: Up for Tenure at Harvard." Our reporter was Andy Bowers, who now covers somewhat bigger battles as National Public Radio's correspondent in Bosnia.

Back then we were a brash, obscure upstart. Now, as we celebrate our Fifth Anniversary, we're still brash—but we're not so obscure any more. The accolades began in 1991, when *Library Journal* named us one of the ten best magazines of the year. In 1992 the *New York Times* called us "the nation's hottest and hippest academic publication." Then came the granddaddy of them all: the 1993 National Magazine Award for General Excellence, the Oscar of the magazine world.

Around here we've always blamed our success on our readers. You demanded reporting on the life of the mind that was vigorous and insightful. We did our best to follow your lead.

We thank you for giving us a chance, and for sticking with us—and keeping us on our toes—all through our first five years. Stay in touch: much more to come.

Yours,

Jeffrey Kittay
Editor in chief

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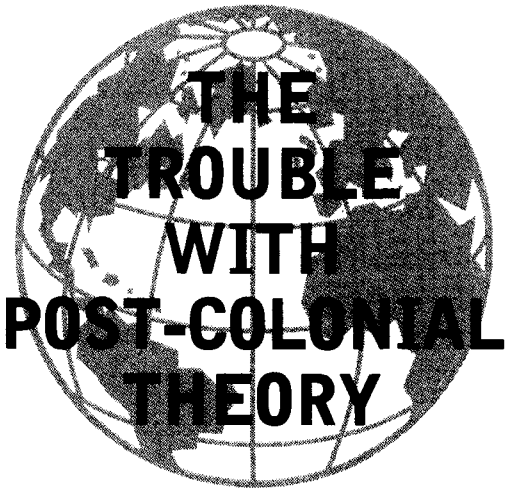
# MARGINAL RETURNS




## BY RUSSELL JACOBY

"Oh, it's something post-colonial," responded the gift giver to my friend's question about a birthday present, a piece of pottery with an unusual pattern. Was it a Mayan design? Or Persian? No, it was post-colonial—the latest catchall term to dazzle the academic mind.

Post-colonial studies is everywhere. Both Columbia University Press and Routledge just published 500-page anthologies on the subject—and Routledge's *Post-Colonial Studies Reader* has already gone back to press. The *PMLA,* the main publication of the Modern Language Association, weighed in with a special number on "Colonialism and the Post-colonial Condition," which, its editor informs us, generated more submissions than any previous special-topics issue. *Critical Inquiry, Social Text, Diacritics,* and *Yale French Studies* have surveyed the terrain, and the field encompasses several high-profile academics such as Homi K. Bhabha and Gayatri Chakravorty Spivak.

Now, the problem. What is this new territory? If you think history or sociology or anthropology has an identity crisis, try post-colonial studies. Its enthusiasts themselves don't know what it is. Indeed, this is part of its charm. Post-colonial studies is obsessed with itself. Few agree on where it came from, what it includes, or where it is going. Even the "post" is up for grabs. One school maintains that "post-colonial" refers to societies after the onset of colonialism; another restricts the field to the period after the end of legal colonization following World War II. The difference? About four and a half centuries.

Of course, "colonial" fares no better. Some adherents maintain that imperialism defines colonialism and its sequel, post-colonialism, which restricts the terrain to South America, Africa, and parts of Asia. Others argue that the term includes the "white settler" colonies like Canada, Australia, New Zealand, and even the United States. What's left out? Very little. In their 1989 study *The Empire Writes Back* (Routledge), a founding text for post-colonial theorists, Bill Ashcroft, Gareth Griffiths, and Helen Tiffin estimate that three quarters of the globe suffered from colonialism. Here is a new field that claims four centuries and most of the planet as its domain. Not bad.



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More than its territorial reach, a conceptual and political orientation announces post-colonialism. Marxism begat structuralism and post-structuralism; post-structuralism begat deconstructionism; deconstructionism begat post-modernism and they both gave rise to post-colonialism. The post-colonial critics are also scholarly progeny of the Sixties and specifically of what has been called the second phase of decolonization, or the wars of national liberation. For a historical moment in the late 1950s and early 1960s not only were the old forces of colonialism being defeated in Cuba, Algeria, and Vietnam but, as many hoped, new cultures were being formed. Today that hope is dead, a victim of relentless internationalization and local tyrannies. Yet the idea of resisting Western domination and preserving non-Western cultures lives on—at least in the universities.

**If you think history or sociology or anthropology has an identity crisis, try post-colonial studies.**

The post-colonial enterprise can be traced back to 1961, when Frantz Fanon published *The Wretched of the Earth* and Michel Foucault his first influential book, *Madness and Civilization*. As much by their lives as by their ideas, Fanon and Foucault undergird the field. A black Martinican who was educated in France, Fanon became a psychiatrist devoted to Algerian liberation. Foucault was a philosophical and sexual rebel—a theorist of insanity, power, punishment, and sexuality. Very schematically, it is possible to situate post-colonial studies at the intersection of Foucault, the theorist of discourse and domination, and Fanon, the theorist of cultural and national liberation.

Fanon's *Wretched of the Earth* reverberated with the emancipatory tones of Marx and Hegel and sported an introduction by Jean-Paul Sartre. As Edward Said states in *Culture and Imperialism* (Knopf, 1994), Fanon captured an imperialism that "lingers" by way of cultural oppression and enslavement. Fanon's call for national liberation was also a call for cultural liberation—a call, as Aimé Césaire put it, to "invent new souls." Though hardly alone in his ambition, Fanon infused with rare power and eloquence the idea of a cultural revolt against Western domination.

The first sentence of Fanon's earlier book, *Black Skins, White Masks* (1952), read: "I ascribe a basic importance to the phenomenon of language"; it is through language, he went on to say, that "the Other " is created. Here Fanon and Foucault nearly touch. By reason of almost deliberate inconsistencies, Foucault resists summary, but in his early work he sought to uncover the anonymous and hidden codes that virtually create reality. Later, as he turned to prison reform and leftist politics, Foucault argued that these codes did not simply structure discourse but structured power, or, more emphatically, they were power itself.

The post-colonial theorists, who in an earlier incarnation were known as post-colonial discourse theorists, adopted these ideas about "discourse" and "power." Drawing upon Foucault, to whose work he is "greatly indebted," Edward Said's 1978 *Orientalism* stands as the essential book of post-colonial theory, a case study of discourse as domination. "I have found it useful here to employ Michel Foucault's notion of a discourse," states Said in the preface. "My contention is that without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage—and even produce—the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively...." Ranging widely over scholarly, scientific, and imaginative writing, Said shows how the West, mainly England and France, "represented"—and, in effect, created—something called the Orient. He closes his book by alluding to the national struggles for liberation and calling for the end of the "worldwide hegemony of Orientalism."

In recent years Said's book has come under sharp criticism from the right and the left. In *Islam and the West* (Oxford, 1993), Bernard Lewis charges that Orientalists no more invented the Orient than classicists invented ancient Greece. In his *In Theory* (Verso, 1992), Aijaz Ahmad finds in Said's work a Manichaean simplification of colonial reality into "East" and "West." No one should read *Orientalism* today without considering these criticisms, especially Ahmad's uncompromising evaluation. Yet *Orientalism* undoubtedly was the key book that launched post-colonial studies.

From Foucault, Said, and others, there arose a series of vexing issues concerning "representation," "subjectivity," and "agency." Foucault implied that the individual subject disappears in a network of power and discourse. But this notion leaves much in the dark. Are there truths that go beyond deceptive representations of "the Other "? Could Western scholars or travelers say anything about the Orient that was not tainted and distorted? Could, or should, the Orient speak for itself—or was there no such thing as "the Orient"? Said's epigraph for *Orientalism* states: "They cannot represent themselves; they must be represented." Why can't they represent themselves?

In fact, the epigraph seems singularly inappropriate; it comes from *The Eighteenth Brumaire*, where Marx discussed why in the aftermath of the 1848 revolution the "small-holding" peasants of France rallied to Louis-Napoléon, who hardly governed in their interest. They saw him as a savior because they lived under conditions of "stupefied seclusion" that did not allow them to per-



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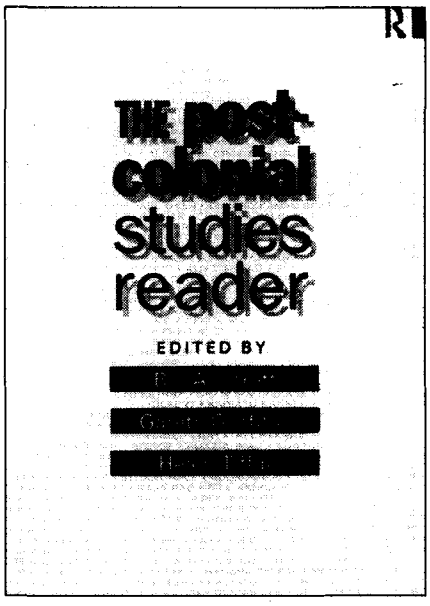
ceive their own class interests. Inasmuch as they could not "represent" themselves, the peasants delivered themselves to adventurers like Louis-Napoléon. Surely Said did not mean to imply that "Orientals" were incapable of representing themselves and willingly handed themselves over to Western interpreters. In any event, this question of representation haunts another fundamental text of post-colonial studies, Gayatri Spivak's "Can the Subaltern Speak?"

In this involuted and opaque essay, Spivak weighs in on the issue of representation by asking: Can the subordinated classes speak for themselves? One obvious answer—of course they can—is challenged by Spivak. Drawing on the work of Jacques Derrida, she contests the belief in a pristine and uncontaminated essence that can be ferreted out; all subjectivity, she implies, is fractured and tainted. At the same time, she notes that the search for the voice of the oppressed is conducted by Western academics who, in effect, nominate themselves to represent the unrepresented, perpetuating a familiar domination. Spivak's method seems to rule out both representation and the represented. Where does that leave us?

The transition from abstract proposition to concrete situation renders Spivak's argument even dicier. Toward the end of her essay, she takes up the case of widow sacrifice in India, known to the British as "suttee" or "sati." How can the post-colonial theorist interpret the eradication of this practice by British imperialists in 1829? Spivak offers two sentences that capture the dilemma. The British action might be viewed as "white men saving brown women from brown men." The Indian nationalist might respond, "The women actually wanted to die." Neither formulation is satisfactory, and neither allows the women to speak. Spivak tacks back and forth, but seems ultimately to suggest that the British turned a ritual into a crime, and that "sati" might be read as a perverse act of freedom, even of resistance. She asks: "Can the ideology of sati, coming from the history of the periphery, be sublated into any model of interventionist practice?" The answer to this awkward question is a hesitant yes. In an Indian woman's suicide in 1929, Spivak sees nothing less than an "ad hoc subaltern rewriting of the social text of sati-suicide." The subaltern may not be able to speak, but at least can die.




The issues broached by Said and Spivak attracted the post-colonialists, many of them leftist professors of English and literature. The reason for the appeal is obvious: Text and discourse are the natural turf of English professors. Moreover, these academics face a crisis of dwindling materials; classic books have been studied to death. With the added allure of subverting Western hegemony, post-colonial studies opens up new turf and allows the re-examination of old ground. The "post" professors can legitimately study Australian Aboriginial oral culture—something traditional English professors ignored—as well as reconsider, for instance, Joseph Conrad and Jane Austen, which Said does in *Culture and Imperialism.*

Troubling questions arise, however. As they move out from traditional literature into political economy, sociology, history, and anthropology, do the post-colonial theorists master these fields or just poke about? Are they serious students of colonial history and culture or do they just pepper their writings with references to Gramsci and hegemony?

The first sentence of the post-colonial issue of the *PMLA* announces: "The twentieth century has seen the end of official colonial rule in much of the non-European world and, as many have argued, the simultaneous recolonization or neocolonization of the globe by multinational economic forces." This statement comes from a Toronto University English professor, Linda Hutcheon, in a journal supposedly devoted to "the study of language and literature." She continues: "Such a general statement, however, risks downplaying the significant differences between the historical, political, and cultural effects of empire in settler colonies (such as English and French Canada, Australia, New Zealand, and even the United States) and in the diverse nonsettler colonies of the Indian subcontinent, the Caribbean, Indonesia, Korea, Latin American, and the many nations of Africa."

This stuff drives conservative nuts. Here are English professors who blather about multinational economic forces and differences between settler and nonsettler colonies instead of analyzing literature. Even some leftists, such as Arif Dirlik, a Duke University history professor, and Aijaz Ahmad, who is a professorial fellow at the Nehru Memorial Museum and Library in New Delhi, object to the loose literary formulations that pervade post-colonial studies.

Writing in a Verso collection, *Late Imperial Culture* (1995), Ahmad states that the phrase "post-colonial" first emerged in discussions about Pakistan and breakaway Bangladesh in the early 1970s. The term smacked of a specific time and place and referred to a particular problem—the nature of the state in a "post-colonial" society. No longer. In the hands of literary theorists, the term has come to indicate a global post-colonial condition, as if one could abstract some essential "post-coloniality" from India, South Africa, Vietnam, and the United States, all of which had been colonies. For Ahmad, the title of Gayatri Spivak's 1990 collection, *The Post-Colonial Critic,* "with a notable emphasis



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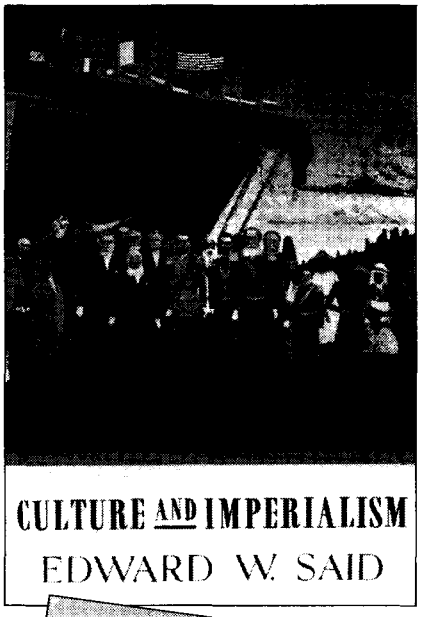
on the '*the,*'" nicely captures the literary conceit.

Discipline-hopping and chutzpah are hardly ills in themselves, and they may be good for the soul. They also testify to dissatisfaction with a specialization that often cripples thought. The question of how someone's latest work "fits into the field" constitutes the most repressive academic inquiry. Perhaps it doesn't. So what? In breaking down intellectual compartments and expanding the cultural terrain, the post-colonial theorists force old and new scholars to justify and rethink what they are doing. This is all to the good. However, a fracture, almost a hypocrisy, runs through the new field that sabotages its reach and promise. The post-colonial theorists are not only of decidedly mixed mind about their own academic place. They also challenge whether any knowledge of post-colonial society by outsiders is possible—and this leaves them exactly nowhere.

On one hand, the post-colonial scholars bask in what one editor calls "a new and burgeoning field." Another editor crows that the post-colonial field is hot, enjoying "rapid growth"; and that it is not "merely a marginal adjunct to more mainstream studies." On the other hand, as professional friends of the marginal, the excluded, and the colonized, the scholars see themselves as outsiders subverting the imperialist legacy. Their own theoretical identity is constituted out of the belief that they are more radical than other academics entrapped by repressive concepts. The post-colonial theorists are cracking codes, smashing paradigms, blasting hegemony. They are sophisticated theoretical subversives.

Yet as they sometimes observe, they are also successful academics at major universities in the West; they operate within mainstream institutions, collecting paychecks—sometimes quite handsome—from the imperial state they attack in professional journals. To bite the hand that feeds you is nothing new—following Mark Twain, that is the difference between a man and a dog; and it may be essential for critics and academics. But what makes the post-colonial theorists any purer—any more radical—than traditional critics? They look the same; drive the same cars; work in the same buildings. As Arif Dirlik acidly comments, post-colonial theory is largely an expression of success; it marks the arrival of Third World intellectuals in First World universities.

**The universal suspicion of complicity leads to a game of radical one-upmanship, an effort to upstage other theorists. Everyone seems more complicit than oneself.**



The post-colonial theorists escape this bind by claiming to be marginal even as they exult in their mainstream success. "Marginal" is their favorite word; they not only study it, they *are* it. Gayatri Spivak tells us in *Outside in the Teaching Machine* (Routledge, 1993) that there has been "an explosion of marginality studies" in the United States and that her own writings have been "part of that struggle." The next paragraph reports that the "deconstructive establishment" has tried to "marginalize" her own position. In other words, she is in the mainstream, a captain in the "marginality studies" industry with an endowed chair at Columbia University; she is also an ignored outsider. Before her Columbia appointment, she stated in *The Post-Colonial Critic* that she was marginalized because she languished (at Emory University) outside the Northeast and West Coast, the centers for hegemonic intellectuals.

Yet the problem is more than one of pose and posture; it is conceptual. As the offspring of Foucault and deconstructionism, the post-colonial theorists enthusiastically saw away at the branch they sit on. Knowledge is power. The West invents the "Orient" through texts and writings. From here it is hardly a leap to wonder whether the post-colonial theorists invent post-colonialism. Might their own theories be part and parcel of a new imperial domination? After all, unlike Orientalism, which can be found in archives and books, the "post-colonial" terrain may exist only in the work of the post-colonial theorists. To put it crudely, as professors at Western universities, do



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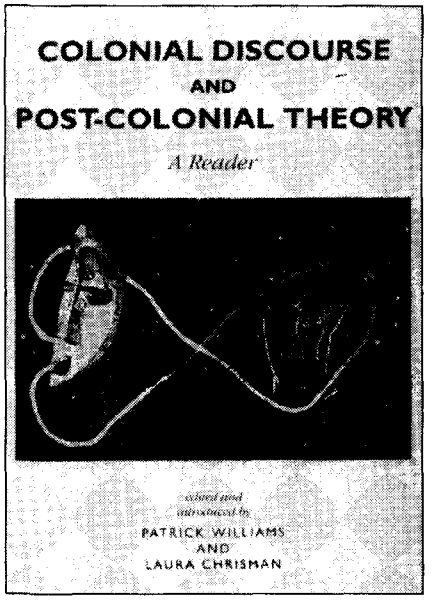
the post-colonial theorists live off the colonies they decry?

This is a question the post-colonialists often ask themselves. Indeed, they are nearly obsessed with the matter of their own complicity. To what degree does the post-colonial theorist collaborate with colonialism? Is it possible to theorize about post-colonialism without fostering it? "The complicity between historical discourse and colonialist strategies of cultural domination," begins one article, "has emerged as a major preoccupation in postcolonial studies."

A self-consciousness about one's role and impact should not be depreciated. The authors of the *PMLA* essays, Hutcheon states, fret about whether post-colonial theory "represents yet another of the First World academy's covert colonizing strategies over the cultural production of the Third World." The problem is this, however: the universal suspicion of complicity leads to a game of radical one-upmanship, an effort to upstage other theorists. Everyone seems more complicit than oneself. Post-colonial theorists regularly accuse other theorists of marginalizing the marginalized, minimizing the oppressed or aggrandizing themselves.

Perhaps Spivak is right to feel beleaguered. Benita Parry attacks her for "deafness to native voices." Spivak, she says, "gives no speaking part to the colonized, effectively writing out the evidence of native agency recorded in India's 200-year struggle against British conquest and the Raj." This sin is compounded by her "exorbitation of the role allotted to the post-colonial woman intellectual." Laura Chrisman charges that in Spivak, "one colony, India, inadvertently begins to occupy a privileged site ... at the expense of other colonies such as those in Africa and the Caribbean."

Anyone can play the game. Analyze the conditions in Haiti and you will be criticized for failing to let the Haitians speak, or, worse, for diverting attention from the situation in El Salvador. And many do play. A CCNY professor, bell hooks, who obsessively trumpets her own marginalization, is in turn attacked by Yale's Sara Suleri for narcissism and for pruning post-colonialism to make it fit "within North American academic terms." Chandra Mohanty admits that while Western feminism in the U.S. "is still marginalized"—there's that word!—it must be situated in the "context of global hegemony of




Western scholarship," where it is part and parcel of imperialism.

The lead-off piece in the *PMLA* collection, presumably the best of 106 submissions, puts teeth in the charge of complicity by examining a founder of Complicity Studies, Jacques Derrida. Rosemary Jolly takes up the "extensive postcolonial discourse about South Africa that thrives in the academy" outside of South Africa. Guess what? Jolly, an assistant professor of English at Queen's University in Ontario, finds that antiapartheid discourse is complicit.

To prove her point, Jolly examines a brief 1985 essay by Derrida, "Racism's Last Word," which attacks apartheid as "a crime against humanity" and "the ultimate racism." Sorry, Jacques. The text does not go far enough and "prevents the recognition...of apartheid in South Africa as both a product and a symptom of the West." It's bad: "Moreover, Derrida's identification of South Africa as the most spectacular criminal in a broad array of racist activity turns the reader's critical gaze away from American and European colonialism [elsewhere].... South Africa becomes the 'last' place where the racism of the imperial West, assumed to be past, still flourishes."

It gets worse. Derrida's essay appeared in a catalog for a Parisian museum exhibition sponsored by an association of artists against apartheid. We all know what an exhibition means: museum = bourgeois hegemony! Museums exude imperial control. How could the master of deconstructionism do it? Jolly is worth quoting:

> As part of a catalog for a museum exhibition, "Racism's Last Word" cannot help invoking, and contributing to, the authority of the institutional space....[It] unwittingly draws on and thus replicates the politics of traditional museum performance. Exhibitions have historically constituted a primary locus for the exercise of the imperialist anthropological gaze on exoticized and objectified native subjects. Derrida's condemnation of apartheid as "the ultimate racism in the world, the last of many," deploys the authoritarianism of the Western subject-object binarism that is an integral part of the imperialist history of the Western academy....

Of course, Jolly provides no information about this exhibition, and probably has none. Nor does she note that an essay in a catalog is hardly the same as an exhibition. Small potatoes. She knows her theory, and it teaches that "exhibitions have played a key role in institutionalizing the Western imperialist gaze." The "effect" of Derrida's essay, she concludes, is "neocolonial" rather than subversive. What about articles in the *PMLA* or other professional journals that are submitted in order to advance careers? Do they subvert the "subject-object binarism that is an integral part of the imperialist history of the Western academy"?

This drumbeat of accusation prompts a countermove that might be characterized as nativist. If all contributions emanating from the center smack of domination, then only the real mar-



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gins—the natives—can speak for themselves. Moreover, insofar as Western society, imperialism, and colonialism are evil, then what is beyond, before, or against the West must be good. While several post-colonial theorists criticize it, the romanticization of native cultures often surfaces in their work. It is a notion as postmodern as the old myth of the noble savage.

One post-colonialist instructs us, for instance, that the difference between Third World and Western films stems from divergent environments. A Western child is encased in a "purposive man-made fabricated environment" that puts a premium on technology, individualism, and achievement. Compare this with a Somalian or Rwandan rural infant, who "is born in an unrestricted natural landscape.... Even the interior of the dwelling where the child is born is made to look like the natural environment: It is not unusual to see fresh grass and flowers.... The child grows in this vast universe where his place with the family and in nature is emphasized."

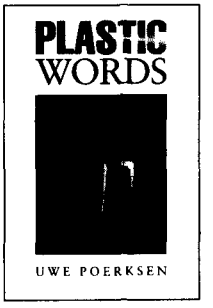
In another essay, Allan Bishop teaches us that "the secret weapon of cultural imperialism" is Western mathematics. No need to learn the metric system, algebra, or differential calculus; these all conspire to weave the imperialist net—even if they originated outside the West. Every culture has generated perfectly good ways to count and measure. For example, in Papua New Guinea, several hundred viable systems exist: "As well as finger counting, there is documented use of body counting, where one points to a part of the body and uses the name of that part as the number. Numbers are also recorded in knotted strings, carved on wooden tablets or on rocks, and beads are used...." This author calls for a revival of "ethno-mathematics," which will challenge "Western imperial math." From here it is a short step to unmasking plumbing, electricity, and vaccinations as secret imperialist weapons.

The intellectual corollary to nativism is the cult of difference and complexity, another consequence of Foucault and deconstructionism. General concepts and categories themselves are suspect. The post-colonial theorists relentlessly repeat that multiplicity, difference, and specificity constitute the colonized world, and that the general concept risks losing, damaging, or suppressing differences. The editors of Routledge's *Post-Colonial Studies Reader* devote a section to the danger of "universality." They explain that "the concept of universalism"—here is that word—"marginalizes and excludes the distinctive characteristics, the difference, of post-colonial societies." They state that "the assumption of universalism is the fundamental feature of the construction of colonial power." Conclusion? "The myth of universality is thus a primary strategy of imperial control."

These are dangerous half-truths. To be sure, to defend all "universalisms" or generalizations about society and humanity is pointless. No one wants to uphold faulty or false concepts. When Aijaz Ahmad read in Fredric Jameson a sentence that began "All third-world texts are necessarily ..." he protested the illegitimate generalization. "All"? "Necessarily"? The post-colonialist theorists rightfully object to generalizations that have been used to dominate and deprecate. For instance, they excoriate the idea that European literature is the benchmark of the true and the beautiful. They forcefully argue that such universals are contingent—that they're based on a specific context and lack general validity.

Yet the work of thought consists of revising and reevaluating generalizations, not junking them. For if no generalizations are possible, then the theorists could not and should not write about anyone other than themselves—a temptation many already find irresistible. In a world in which all generalizations are suspect, individuals and groups have only their own truths, and those truths might as well be myths. In the name of leftist post-colonialism, not only ethnomathematics but ethnomedicine, ethnoscience, and the granddaddy of them all, ethnocentrism, would be blessed.

The assertion that "universalism" is the main prop of imperialism is a woeful one. The opposite is more accurate. The notion of the essential unity of mankind—a vast universalism—has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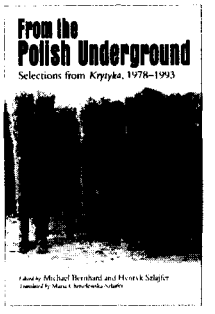


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been won in the face of an opposing and regressive belief in fundamental discontinuities. In virtually every field—anthropology, psychology, political thought—the principle that all humanity shares certain qualities has marked an advance over the belief that "civilized" and "savage," black and white, Bosnian Serb and Muslim are different categories of people. The undeveloped world needs a reaffirmation of universals, not a dismantling of them. Harvard's Amartya Sen, for example, argues that democracy is far from a Western extravagance. Where democratic rights exist, famines do not. A healthy society in Africa no less than in North America requires the universals of human rights, literacy, and democratic voting.

**If no generalizations are possible, then the theorists could not and should not write about anybody but themselves—a temptation many already find irresistible.**

The retreat from universal truths in the name of a new multiplicity by the post-colonialist theorists leads to an inability to analyze and judge. Complexity and diversity bar any conclusion. It is striking, in fact, how few political insights or conclusions these emphatically political theorists offer. Denunciations of imperialism, hegemonic order, and the like are abundant, but the post-colonial scholars hardly illuminate recent and particular situations. In a blunt critique in *Critical Inquiry,* Arif Dirlik concludes that the post-colonialists' politics becomes a function of self-identity, defined more by gestures than concrete analyses.

For instance, Sara Suleri offers "life in Pakistan" as an example of post-colonial "lived experience." She reports that in 1980 the Pakistani military dictatorship enacted the Hudood Ordinances, a series of harsh laws inspired by Muslim notions. In part they dealt with rape and fornication committed by non-Muslims and unmarried Muslims. A fifteen-year-old was raped by her aunt's husband and son and because of the Hudood Ordinances and the prevailing Muslim rules of evidence, the young woman herself was sentenced to one hundred public lashes. Suleri's conclusion: "Let me state the obvious.... It is not the terrors of Islam that have unleashed the Hudood Ordinances on Pakistan, but more probably the United States government's economic and ideological support of a military regime." Perhaps. Yet everything is left out. Nothing is explained. This is not political, social, or literary analysis. This is show politics.

Another case in point may be the Salman Rushdie affair, which raises plenty of serious questions about colonialism, literature, persecution, and the West. One might imagine that the post-colonialists would intervene with their nifty concepts. Not exactly. Perhaps the topic of human rights seems too Western and imperialist.

The discussions of Salman Rushdie in the Routledge and Columbia anthologies manage to avoid addressing anything so pedestrian as rights and censorship. In a brief overview of *The Satanic Verses* controversy, Vijay Mishra and Bob Hodge summarize a half-dozen other discussions of Rushdie and come to a ringing conclusion: "Here is the crux of the matter. The moment the dominant culture itself begins to draw generic lines (fiction, history; politics and postmodern play), the text gets transformed into distinct objects, with distinct effects and meanings. In political terms, *The Satanic Verses* ceases to be post-colonial and becomes postmodern." Even this statement seems too bold and the authors retreat, noting that another theorist, "in a suggestive essay," shows how Rushdie's book is "postmodern and post-colonial at the same time."

In "Reading *The Satanic Verses*," an essay in *Outside in the Teaching Machine,* the intrepid Gayatri Spivak at least refers to the question of rights. Yet the piece is typical Spivak. Like her teacher, Derrida, she is the master of broken sentences, brackets, parentheses, and equivocations. Of course, this does not set her apart from other post-colonial theorists. It is not news, but I am going to observe something that for some reason only bothers conservatives. Spivak, like most post-colonial theorists, cannot write a sentence.

The standard justification given for the post-colonial lingo should not be allowed to pass: The notion that lucidity implies superficial journalism and that radical theory requires technical terms and fractured English is bunk, the opium of the theory class. The "classic" subversives—Marx, Nietzsche, Freud—loathed the jargon that the post-everything theorists crave.

Nothing is more instructive in this regard than to read the historical section of Columbia's anthology, *Colonial Discourse and Post-Colonial Theory.* It moves through lucid and sharply written excerpts from the 1950s and 1960s—Léopold Senghor on negritude; Frantz Fanon on national culture; and Amilcar Cabral on national liberation. Then we reach Spivak's "Can the Subaltern Speak?" and we enter a different world. The first two sentences read as follows: "Some of the most radical criticism coming out of the West today is the result of an interested desire to conserve the subject of the West, or the West as Subject. The theory of pluralized 'subject-effects' gives an illusion of undermining subjective sovereignty while often providing a cover for this subject of knowledge."

Spivak's writing on Rushdie is better, but not by much. She objects that "the Rushdie affair has been cod-



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ed as Freedom of Speech versus Terrorism," and continues: "It is only if we recognize that we cannot not want freedom of expression as well as those other normative and privative rational abstractions that we on the other side can see how they work as alibis. It is only then that we can recode the conflict as Racism versus Fundamentalism, demonizing versus disavowal."

What does Spivak mean? After understanding that we value various freedoms, we see how they function as "alibis"? And then we fathom the conflict as racists against fundamentalists? Which brings us where? Elsewhere in the essay, she sympathetically cites another author on the dangers of fetishizing "freedom of expression." But what are the implications of this allusion? Perhaps none. Spivak disdains as repressive not only lucidity but conclusions. Inasmuch as she flirts with the unpalatable, this may be for the best.

Post-colonial theory is all over the map. Of course, it is supposed to be. To the degree that it has opened up new areas of study beyond traditional Western literature, we should all applaud. It has also raised sound questions about how the West perceives outsiders and how Western texts should be evaluated. All this is good news. On the other hand, its major tendencies are troubling; its very grandiosity breeds a countervailing obscurity and solipsism. To be sure, any judgment must be qualified by a simple fact: The field is inchoate and can move in any number of directions. Nevertheless, the preliminary report is not positive. While post-colonial studies claims to be subversive and profound, the politics tends to be banal; the language jargonized; the radical one-upmanship infantile; the self-obsession tiresome; and the theory bloated. If

*Russell Jacoby is the author of* Dogmatic Wisdom: How The Culture Wars Divert Education and Distract America *(Doubleday) and co-editor of* The Bell Curve Debate *(Times Books). He teaches history at UCLA.*


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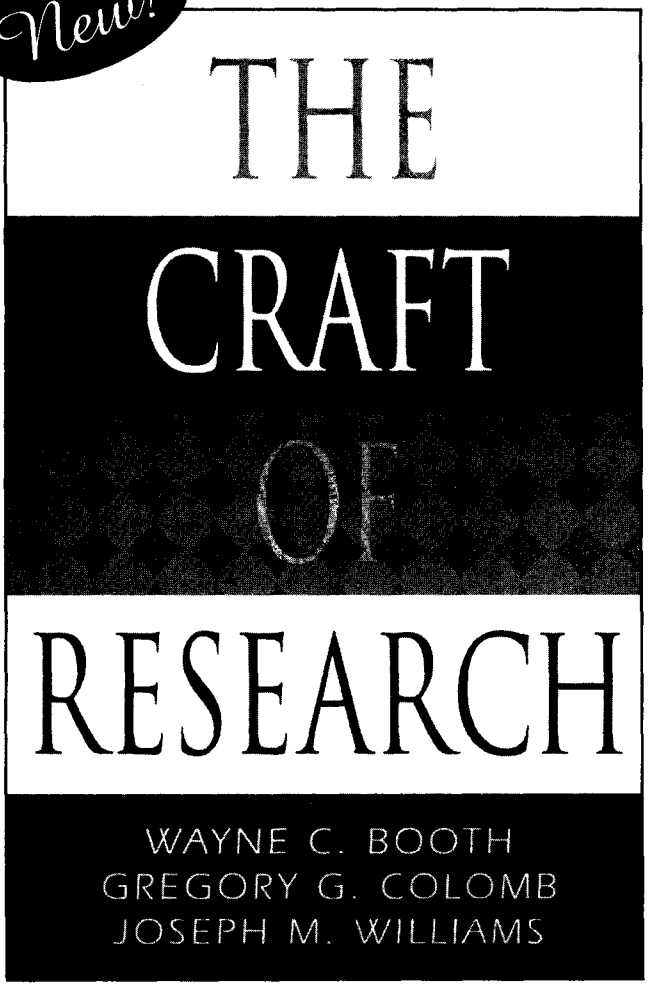


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*Ever since Thomas Pynchon became the Great American Novelist, he has fled from his academic admirers. Have they finally caught up with him?*

by Scott McLemee

In 1963, *Time* magazine decided to exhibit before the public a specimen of the Brilliant Young American Novelist. So the editors sent a photographer to get a portrait of Thomas Pynchon, the author of a well-received (if perplexing) first novel called *V.* The book was a strange mixture of black humor and quest romance, in which the metaphysical hysteria of Kafka's tales cohabited, somehow, with Jack Kerouac's picaresque hipsterism. The author was twenty-six, and already somewhat more than promising. For *Time*'s purposes, he was perfect, except for one problem. Thomas Pynchon did not want his picture taken.

Perhaps he just felt shy. There was, for one thing, the question of his teeth: Pynchon thought they made him look like Bugs Bunny. In any case, when the photographer tracked him down in Mexico City, Pynchon simply fled, hopping on a bus and disappearing into the mountains. Before long, his Mexican neighbors had nicknamed him Pancho Villa—not for his skill in evading the *norteamericanos,* but simply because Pynchon looked the part. He began cultivating a vast, wild moustache, as if to conceal his identity (and his teeth) behind a mask.

By the time his fourth novel, *Vineland* (1990), appeared, journalists knew better than to expect an interview with Pynchon, much less to ask for a picture. Writers often crave solitude but Pynchon has made an art of it. His writings are infrequent, his public profile nonexistent. The last published photograph of him dates from 1955. Even his whereabouts at any given time are a closely guarded secret. And this desire for invisibility goes well beyond shyness. Pynchon wants attention to go to his books, not his private life.

It's worked. Over the decade following the Mexican escape, he published two more novels, *The Crying of Lot 49* (1966) and *Gravity's Rainbow* (1973). With them, Pynchon quit the league of merely gifted writers. He became the Great American Novelist. Dense with plots both narrative and conspiratorial, woven together with endlessly complex systems of metaphor and historical allusion—Pynchon's fictions constructed a great labyrinth.

Today, quite a few literary critics wander that maze happily, in no particular hurry to leave. The interpretation of Thomas Pynchon has become, in brief, an academic industry. That fact may amuse him, and then again it may not. (He isn't saying.)



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But just how stable can an academic community be when it focuses its attention on a literary figure who composes epics of paranoia and obsession and insists on otherwise removing himself from the public sphere? By guarding the boundary between his life and his art, Thomas Pynchon has been asking for trouble. And now he has it. During the summer of 1995, an old rumor started circulating with new energy. And already it has divided the Pynchon community, bit by bit, into camps. Call it "the Wanda Tinasky question."

A group of literary sleuths in the San Francisco area believes that, during the 1980s, Thomas Pynchon wrote a series of letters to Northern California newspapers under a variety of pseudonyms, with "Wanda Tinasky" being the most frequent. When the claim was first aired in 1990, few Pynchon scholars paid much attention; it all seemed too outlandish. But with a collection of Tinasky's letters scheduled for fall publication, the topic of Pynchon's possible authorship has finally become a serious question for discussion. Could literature's most ostentatiously silent author have cryptically revealed a whole new oeuvre to his thirsty readers? Some Pynchon critics think so. Others who, at first, believed the Tinasky material was the novelist's work have now changed their minds. And that shift of opinion has already generated a bout of speculation in some quarters: Just what *were* these eminent Pynchonians afraid of?

The debate, if not yet heated, is certainly growing warm.

*Wanda Tinasky made her first appearance in 1983, when letters-to-the-editor bearing her name started running in a Northern California weekly.*

Wanda Tinasky made her first appearance in April 1983, when letters to the editor signed with her name began appearing in a Mendocino County weekly, the *Commentary*. The writer showed a well developed sense of humor—mostly, however, at the expense of local poets. And this bad attitude eventually got her banned from the paper.

Fortunately for Wanda, the timing of her banishment was excellent. Not long after she began sniping at the region's litterateurs, a man named Bruce Anderson purchased another Mendocino newspaper, from which bully pulpit he set about antagonizing just about everyone.

That paper—the *Anderson Valley Advertiser*—may be the most lively local newspaper in the United States today. Bearing the slogan "Peace to the Cottages! War on the Palaces!" the paper is published out of Anderson's own house, which *AVA* writers refer to as "the compound." The weekly reflects not only Anderson's politics (left-wing populist) but his personality—both of which are, to understate a bit, confrontational. His editorial policy is simplicity itself: "I have the right, as a newspaper publisher, to say what I want about everybody, anytime."

And so he has. The *AVA* has described the Mendocino County grand jury as a "gutless posse of senile Rotarians." Editorials have denounced the Chicken McNugget as "proof that Americans will eat anything provided it is dipped in grease and coated with sugar." Nor was Anderson particularly indulgent of what he called Mendocino's "battalions of very bad poets and artists" and "New Age navel-gazers."

Proscribed from the *Commentary*, by April 1984 Wanda had found a home in the pages of the *AVA*—which, under its new proprietor, was losing advertising revenues fast. "My paper was just cranking up," Anderson recalls, "and Wanda was just the kind of crank we all appreciated."

Dozens of letters arrived at the *AVA* over the next four years; and in them, Wanda Tinasky revealed a little about her life. She was a White Russian émigré, Jewish, in her eighties. A bag lady, she sometimes used the *AVA* for underwear and lived under a bridge. She had read *Reader's Digest* for six decades, but also showed a close familiarity with the theological writings of Nicholas of Cusa. Evidently, she knew a lot about local political and literary personalities, because she made fun of their pretensions with malicious delight. And Wanda was no friend to the culture industry, either at the high end ("If you're sap enough to buy a book some whore of a paid reviewer recommends, you get what you deserve") or low ("I admire Phil Donahue for calling himself a 'workaholic.' Phil's idea of work is sitting under a hair dryer").

Wanda and the *AVA* seemed made for each other. She expressed sympathy for the paper's "old-fashioned horsewhippable editor" and his contrarian politics. And over the years, she provided updates on her lobbying efforts to win the paper a Pulitzer Prize. Besides the letters, Tinasky offered bits of poetry and quotations to run as "filler" in blank spots, including an inspired little poem, "On First Looking into Ezra Pound's Pisan Cantos":

> He brought out Joyce and Eliot
> There must be something in this s - - -.

These contributions came in irregularly, in bursts. And then, in August 1988, Wanda fell silent.

The story might well have ended right there if not for one thing—the publication of *Vineland* in the spring of 1990. Seventeen years had passed since *Gravity's Rainbow*, and the appearance of Pynchon's fourth novel was a big literary event. But it was also local news. For the events in *Vineland* take place in Northern California, in a place very much like Mendocino. Though Bruce Anderson hadn't read any Pynchon before, he found the time to read the book. And he was startled by what he found.

Set in 1984—with allusions to



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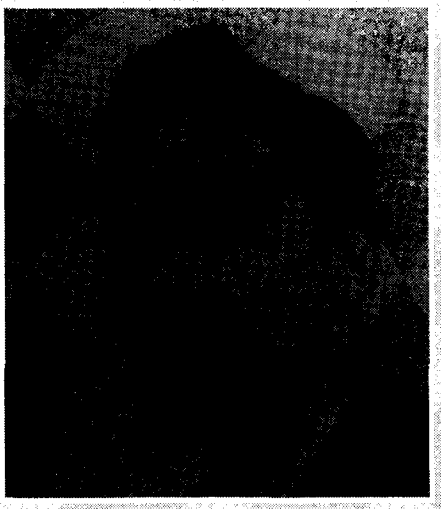
Orwell's novel scattered throughout—*Vineland* reflects an unmistakable nostalgia for the radical politics of the Sixties. It also carries an ulcer's worth of bitterness for the Reagan ethos. "The state law enforcement apparatus ... was calling itself 'America,'" Pynchon writes, "although somebody must have known better." Though the narrative is melodramatic and highly convoluted, the tone is overwhelmingly that of melancholy satire—mulling over the wreckage of the counterculture, with its proliferation of "New Age mindbarf" and the degeneration of old hippies into a tribe of TV-watching zombies called the Thanatoids.

Reading Pynchon's loopy novel, Anderson felt the shock of recognition. The region of Vineland can be found on no map of California. Yet it seemed to resemble the area covered by the *AVA*. Still more uncanny was an echo the publisher thought he heard in the novel: Pynchon's prose seemed to share the accents of Wanda Tinasky. Anderson had always suspected the letter writer to be male—"not, I hope, out of genetic phallocentricity, but because it seemed obvious to me from the testosterone-tinged tone of the humor in the letters that they were the work of a man." Now, *Vineland* appeared to settle the question. In late March 1990, Anderson published an editorial announcing that Pynchon was "almost certainly the pseudonymous comic letter writer Wanda Tinasky."

Tinasky's response was swift. After an absence from the paper of more than a year, she sprang into action again throughout March and April 1990. In one letter, she suggested that Anderson himself had fabricated the "bilious Mendocino bag lady." Then—seemingly switching tactics—Wanda began to suggest that perhaps she had met Thomas Pynchon. She called him "Tollie," and said he was "an angel when you get to know him. Not that I know him—I mean, I do know him."



**PYNCHON, THOMAS**
**"Pynch"; P & G; Yearbook; Trade Fair 2, 3, 4; Sr. Play student director; Spanish Club 3, 4; Honor Society 3, 4; likes pizza; dislikes hypocrites; pet possession, a typewriter; aspires to be a physicist.**

In May, 1990, Wanda disappeared once again. But the paper did receive a few more letters written in the same style, signed "Lilly Pearls." One of them suggested: "Don't you think a retrospective of the Tinasky letters is in order, considering how this literary speculation has enriched and eroticized an otherwise barren and arid landscape?"

That spring, articles about the *AVA*–Pynchon question appeared in the *San Francisco Examiner* and *Publishers Weekly*. But when word reached Pynchon scholars, there was little interest. "At the time," recalls John Krafft, one of the editors of the journal *Pynchon Notes*, "it all sounded a little half-baked. It just didn't seem plausible enough to pursue, and I'll pursue almost anything."

Still, the rumor had been raised, and refused to die. Among the Pynchonians, it was something like an urban legend—say, the one about alligators living in the sewer system, which works its way through *V*. Nobody quite believed it, and yet it was certainly *possible*.

Late last year, several associates of Anderson's formed the Wanda Tinasky Research Group, to prepare an annotated edition of the letters and assess their possible connection to Pynchon. The Tinasky partisans, headed by a former antiwar organizer and sometime private investigator named Fred Gardner, made rapid progress. This May, the group distributed a sampler of the correspondence, with an introduction by Anderson, at the American Booksellers Association convention. "The Literary Mystery of the Decade!" its cover proclaimed; and an October 15 publication date was announced for *The Letters of Wanda Tinasky to the AVA*, an opus of some 220 pages.

By June, Thomas Pynchon himself had reportedly seen the "preview edition," which had circulated at the booksellers' meeting. Apparently, the invisible man was not pleased. In a letter to Fred Gardner, Pynchon's agent stated that the letters were "definitely not [Pynchon's] work. Please be advised that you cannot use his name in association with your project, or circulate, publish, or distribute it in connection with his name. There is no mystery—he did not write a word of it."

But in a way, it was already too late. A copy of the sampler had reached John Krafft, the editor at *Pynchon Notes* to whom, five years before, the Tinasky rumors had seemed improbable at best. A very amiable man, whose name shows up regularly in the acknowledgments page of Pynchon monographs, Krafft thought other scholars might want to read the disputed letters. He made some photocopies; and so the mystery became industrial.

"You hide, they seek."—Proverbs for Paranoids, *Gravity's Rainbow*

The Tinasky letters certainly fell on fertile ground: Pynchon scholarship is a crowded and burgeoning business. Since 1973, there have been at least forty dissertations



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exclusively devoted to Thomas Pynchon's novels. More than 120 others discuss his work in comparison with other authors. And while Pynchon scholars often disavow any interest in the author's personal life, they just as passionately collect Pynchon rumors and memorabilia whenever they can. A long-forgotten theological work by William Pynchon, a seventeenth-century Puritan ancestor, has been reprinted. So have the novelist's writings for his high school newspaper, which display an unnervingly precocious interest in themes of paranoia and conspiracy. Bootleg copies of Pynchon's college transcript from Cornell University are available to the cognoscenti, as is his California Department of Motor Vehicles record from the 1980s. There's a fine line, sometimes, between scholarship and stalking.

*There's a fine line, sometimes, between scholarship and stalking.*

Dear Editor:

Well, here we are safely in 1985 and thank God we can forget about 1984 and that Orwell's filthy-minded prophecies . . . "The savings in the budget will come from a smaller increase in the salaries of the military." Thank God we don't have to listen to any bullbleep like that.

I spent the past few weeks keeping warm, with nothing much to do but watch TV ... scrub toilets, and pray for the salvation of all sentient beings down to the level of deputy sheriffs and liver flukes, and so I feel even better qualified than usual to expatiate upon the current situation, which seems to be even somewhat worse than I had thought.... But I discovered that TV is one of the bright spots, or rather warm spots, because when it's cold you can just hunker up to it like the old potbelly stove.... [A]nd what is all this crap about TV being so bad for you? TV is no worse than smack and coke, the slobs just don't know how to handle it, that's all....

I think the only really valid criticism of American TV is that it makes people eat garbage; people think they're being clever about running out on the commercials, but [then] they run out in the kitchen and eat the garbage....

Speaking of commercials, I heard one for the AVA on Wodetzky's K-DUMP program the other Sunday. It was a call-in show and apparently nobody was listening but Rhonda and me and we're not going to subscribe, but I think you deserve credit for sponsoring things like that. Wodestzky says you pay people to write things in the AVA. Is that right? I thought they paid you. How are you going to make money that way?

You don't have any more advertising than when you started out, and I doubt Georgia-Pacific or Masonite is slipping you much under the table. I think a Pulitzer prize would help you; the boobs still think that's hot stuff, and you don't have to do much to get one. You remember that rag down by Tomales Bay got one by doing a little bitching about some of those obnoxious bastards in Synanon, and I don't think they even mentioned that Synanon was basically a tax dodge racket, with people avoiding real estate taxes for years on millions of dollars worth of property by letting Synanon hold it while the value went up. Maybe you could mention that. You remember that Art Buchwald got a Pulitzer for ... what else? . . . saying he had a recurring nightmare where the Waltons came over to his place and beat him up, but this one you won't believe: Stan Delaplane—yeah, the one with the comical wife and kids—got a Pulitzer prize for doing some comical stories on weird people in Northern California who seceded from the state. Maybe you could get a Pulitzer for finding out what happened to them.

That reminds me, Mr. Anderson, I asked you some time ago if Herb Caen is still alive and you didn't tell me, but now I find that apparently he is still alive, but doesn't write Herb Caen's column any more, although they still put his name on it, which is not an unusual practice.... I can tell by what they call interior evidence that Herb Caen no longer writes the Herb Caen column: e.g., there are no prostate jokes in the Herb Caen column. Whoever writes the Herb Caen column doesn't even know he has a prostate. (Or maybe she hasn't!) This is in the face of the wave of prostate jokes now sweeping across aging America, e.g., the proctologist who played amateur baseball—"a good glove man." Would you believe I heard that on Remington Steele? I tell you, TV is high-class stuff, Mr. Anderson.

TV shows us inspiring things, such as the fact that the President of the United States is a liar . . . e.g., Ronzo claims he doesn't wear makeup on TV—the likeliest story since Linda Lovelace claimed she thought she was getting a tonsillectomy. On TV, our President looks at times as if he's either coming out of the closet or going into the ground.

Well, Ronzo has a lot on his mind these days trying to get Nancy wrung out for the inaugural ball. But I think you and AVA should give him something else to chew on before 1988 gets much older, Mr. Anderson, and I will try to help out and keep in touch.

Wanda Tinasky, Under-the-Bridge, Mendocino County

Not surprisingly, the voyeuristic impulse that Pynchon induces is the occasion for some embarrassment within the field (even among professors who admit that, yes, they've seen the DMV file). But to be fair, the vast majority of academic writing on Pynchon focuses strictly on his fiction, very much as he would prefer. The novels offer themselves up, quite readily, to critical readings of all kinds: formalist and historicist, psychoanalytic and poststructural, feminist and Marxist, and all permutations of the same.

Faced with Wanda Tinasky, then, the profession of academic literary criticism, Pynchon sector, was well prepared. All it took was John Krafft's courtesy in forwarding copies of the disputed texts. And so the close readings began.

Before long, the Pynchonians parted ways. And that's the way matters still stand. Edward Mendelson—a professor of comparative literature at Columbia and a leading Pynchon critic—says simply, "The prose rhythms aren't his." The camp of those who believe Pynchon to be the ventriloquist behind Tinasky claim that, on the contrary, the styles of Wanda and *Vineland* are close. And, detective-like, they have gathered clues from the Tinasky letters which suggest that Pynchon—and Pynchon alone—could be the author.

The evidence is, admittedly, circumstantial. For instance:

1) In a letter from 1985, Wanda mentions that she "used to work at Boeing thirty-five years ago." As every Pynchomane knows, the novelist was a technical writer at Boeing between 1960 and 1962.

2) In her first letter to the *AVA*, Wanda suggests changing the paper's name to *The Boonville Bugle*. In Pynchon's novella *The Crying of Lot 49*, Oedipa Maas discovers evidence of a secret postal system (aha!) whose symbol is a muted bugle-horn.

3) Wanda sometimes uses the expression "to be 86'ed," meaning to be thrown out of a place. Pynchon also is fond of

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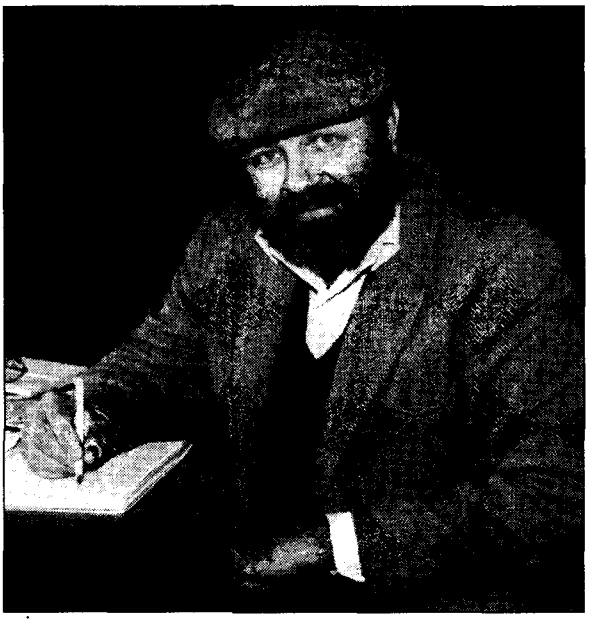
this idiom, which recurs throughout his work.

4) In the 1985 Boeing letter, Wanda describes watching jets refuel in mid-flight: "A very striking sight, with two planes stuck together like lovebugs." In *Vineland* (published five years later), the dope-smoking schlemiel Zoyd Wheeler is briefly employed by Kahuna Airlines—which, it's strongly suggested, is involved in some shadowy business. "The list of passengers who arrived was not always identical to the list of those who'd departed," Pynchon writes. "Something was happening in between, up there." In the middle of one flight, Zoyd sees another craft hovering near the Kahuna plane, and passengers are exchanged between them.



Bruce Anderson, publisher of the Anderson Valley Advertiser

5) The Pulitzer obsession. In one letter, Wanda writes to the struggling *AVA:* "I think a Pulitzer prize would help you; the boobs still think that's hot stuff, and you don't have to do much to get one." Actually, Pynchon knows that getting a Pulitzer isn't quite so easy. In 1974, the Pulitzer's literature jury unanimously recommended *Gravity's Rainbow* for the award. But the Pulitzer advisory board vetoed the selection and chose not to give any literature prize that year.

6) The Tinasky letters were typed on an Underwood typewriter—the kind Pynchon is known to have used at least until the early 1980s. In Bruce Anderson's judgment, the signatures and handwritten corrections on the Tinasky letters resemble the "script of Thomas Pynchon as we see it on the cover of a bibliography by Clifford Mead."

7) Pynchon has a knack for writing humorous songs—his novels are filled with them. According to a 1990 paper by Steven Weisenburger, published in the journal *American Literature*, upon graduating from college in 1959, Pynchon applied for a Ford Foundation grant to write an opera libretto. Wanda too displays an interest in musical comedy, and mentions writing "my own Orwellian phantasmagoria, *Blair!*"

As the notion of show-tunes about the author of *1984* might suggest, the author of the Wanda Tinasky letters possesses a sense of humor at once off-kilter and on-target. And it is this comic sensibility, more than anything else, that makes some readers eager to attribute the letters to Pynchon.

At first, it even persuaded Ed Mendelson. In July, after receiving a copy of the Tinasky collection distributed at the American Booksellers Association meeting, he contacted the Tinasky Research Group to find out more about the project. On first reading the letters, Mendelson was very enthusiastic. "The Wanda voice is just transparently [Pynchon's]," he told Fred Gardner, who is editing and annotating the letters for publication. When Gardner asked him to guess what the odds might be that the letters were by anyone other than the novelist, Mendelson said, "One hundred to one. A thousand to one."

He now thinks his excitement at the prospect of an undiscovered batch of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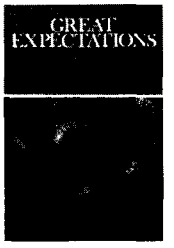


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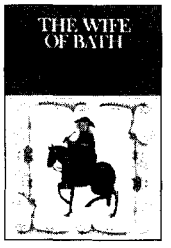


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Pynchon material overcame his judgment. "When I first read [the letters]," Mendelson says, "it was at eleven o'clock at night, and I immediately believed Pynchon was the author. I wanted very much for the rumors to be true." He asked Gardner to let him see more of the letters. "He sent me about 80 percent of the material they were going to publish. And when I read it in bulk—in the light of day, so to speak—it just didn't convince me."

When I asked him what he makes of the Tinasky letters, leaving the question of authorship aside, he thought for a moment and said, "Well, they're very entertaining."

Mendelson's opinion counts. His essays on Pynchon are among the most influential works in the secondary literature. And so his reversal of opinion was a significant blow to those in the Tinasky camp. Not long after that, sources say, another Pynchon critic of equal stature also went from enthusiasm to skepticism at high speed. These changes of opinion occurred a few weeks after Pynchon, through his agent, was denying authorship of the Tinasky letters.

A hint of conspiracy? Such is the insinuation, at least, from some Tinasky partisans. But Bruce Anderson has a much simpler explanation for these shifts in opinion. It is also, as one might well expect, rather blunt: "They're wimps. Look, they've got a reputation to protect. The people willing to take risks are at obscure schools, state colleges, not the Ivy League schools."

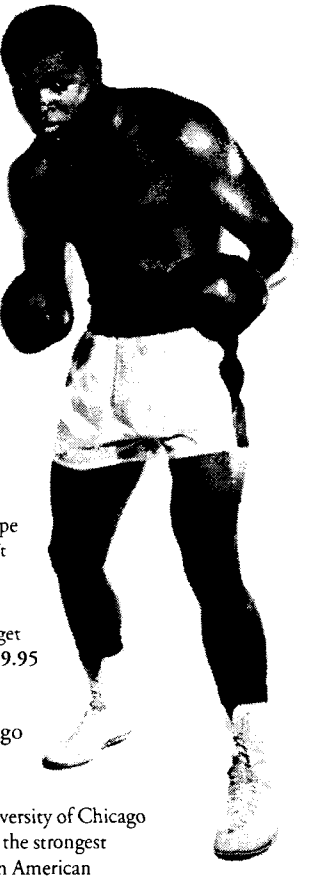
Whatever one thinks of the explanatory logic of this model, it has a certain predictive power. My own unscientific sampling of Tinasky advocates found them clustered well outside the more prestigious institutions.

Brian Stonehill, for instance—author of *The Self-Conscious Novel: Artifice in Fiction from Joyce to Pynchon* (Pennsylvania, 1988)—teaches at Pomona College in Claremont, California, where he established a Pynchon homepage on the Internet (http://www.pomona.edu/pynchon/). Stonehill tells me, "I am personally convinced that Thomas Pynchon is the author of most of the Wanda Tinasky letters I have seen." But there won't be a Tinasky box on the Pynchon homepage anytime soon. "We will not identify Pynchon as Tinasky unless and until Pynchon reveals himself as such."

Charles Hollander, an independent scholar in Baltimore, sounds even more persuaded that Tinasky and Pynchon are one and the same. Hollander's special interest is the novelist's biography and politics. In a long *Pynchon Notes* article, he has elaborated a highly ramified analysis of how the decline of the Pynchon family fortune after the 1929 stock-market crash fostered in Pynchon a sympathy for the underdog. Writing to John Krafft by e-mail in early July, Hollander presented at length the evidence, as he saw it, for Pynchon's authorship. His brief has been widely distributed.

Steve Howland, an *AVA* contributor who teaches English at Golden Gate University, has believed in Pynchon's authorship since 1990. He thinks the letters reveal a side of the writer's sensibility that critics usually ignore. "Pynchon is a vertiginous prose stylist," Howland says in a phone interview. "It's easy for schol-


THE SPORTING LIFE



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ars to follow any number of tangents, and to miss the particularity and urgency of ... his political message. And the letters very much underscore where he's at politically."

Much the same point is made by Fred Gardner, the man in charge of the Wanda Tinasky Research Group. "Suppose," he says, "somebody hands you a publication and tells you, 'This is by an important writer.' You read it and say, 'This stuff is great!' But if you'd been told, 'These are writings by a bag lady, published in *The Boonville Bugle*,' you probably wouldn't read them. And it'd be the same material. Wanda Tinasky is out to teach people a lesson in democracy and respect. And that's true, whoever the author is."

In selecting Gardner to prepare the Tinasky correspondence for publication, Bruce Anderson seems to have translated his doubts about academia into editorial policy. Gardner isn't a Pynchon scholar; and he displays little, if any, interest in the novelist's work. His stated position on the question of the letters' authorship is that people should judge for themselves, based on the evidence.

Most Pynchon scholars, it seems, are waiting to do just that. The majority of them—thinking, perhaps, of Ed Mendelson's turnaround—are withholding their opinion until the annotated *Letters of Wanda Tinasky* appear in October. John Krafft—who circulated photocopies of the letters throughout the Pynchon community at the beginning of the summer—thinks that computerized stylistic analysis might help answer the question. But for now, he concedes the points of skeptics and advocates alike. "I'm pretty comfortable on the fence," he says, "and in no hurry to decide."

John Krafft's circumspection scarcely means that a pluralistic and empirically-minded calm now reigns within the labyrinth. Hard factional lines are forming, according to Steven Tomaske, a Pynchon scholar who works in Reference Services at the John F. Kennedy Memorial Library in Los Angeles. "Judging from the shrill tone of some of the e-mail that I've received lately," he told me, late this summer, "I can say that there is a heavy emotional component to the debate, a *faith* among some people that Tinasky is Pynchon. There also appears to be a sullen, dismissive attitude among some in the opposing camp."

Indeed, with an October 15 due-date for *The Letters of Wanda Tinasky to the AVA*, the pressure on experts to formulate definitive judgments is about to increase. Nor is that the only pressure in evidence. An implicit threat of litigation hangs over the whole project: Pynchon's agent has been very explicit that the Tinasky material must not be released under Pynchon's name. As a result, the volume's publisher, AVA Books, is being very cautious about how it presents the letters. (Its name notwithstanding, the entire catalog of AVA Books consists of one title: Wanda's oeuvre.) A critical essay intended for the volume—Steven Howland's analysis of Pynchonian themes and resonances in the Tinasky writings—has been dropped from the book.

Ironically enough, Pynchon could stop publication of the book quite easily

*Continued on page 74*


Battling Bias

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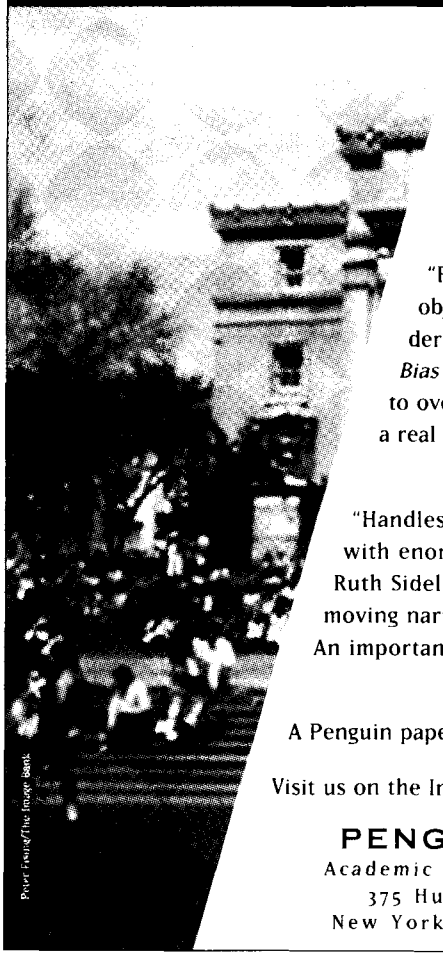

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# STARTING OVER

*A year ago, Bennington College fired twenty-two of its "presumptively tenured" faculty. Today, the cast-offs are still trying to pick up the pieces—and the school's PR machine is working overtime.*

*By Nick Paumgarten*

Purges take time. Long after the dissidents have been carted off and relieved of their apartments, there is the long dreary business of damage control. Skeptics have to be bought, silenced, won over, ignored. History must be rewritten. The gone gotta get forgotten.

At Bennington College, where last June a third of the faculty was fired, the spin is still on. The Spring 1995 issue of *Quadrille,* the Bennington alumni quarterly, is devoted to LITERATURE AT BENNINGTON. A twenty-two–page section chronicles the exploits of illustrious graduates and faculty who have made it in the world of letters. The list is impressive, but there's one glaring omission: the actual literature division, or at least the names of those who had comprised it over the last several decades. Of course, most of the younger authors cited—those who graduated in the Seventies, Eighties, and Nineties—learned their craft from teachers who got axed. No reasonable account of literature at Bennington could possibly leave out people like Richard Tristman and Alvin Feinman, writers who'd taught there for nearly thirty years. *Quadrille* does just that.

One of the touted writers is Mary Campbell, a 1975 Bennington graduate and an associate professor of literature at Brandeis. As soon as she saw herself listed in *Quadrille,* Campbell fired off a letter to the magazine decrying her inclusion in "this propaganda effort."

"Who taught these people?" she asked rhetorically a few weeks later, in reference to the hotshots listed in *Quadrille.* "All the teachers who got sacked. We owe, all of us, everything to them," she said.

No one at all familiar with the Bennington saga should be surprised by either the administration's whitewash or Mary Campbell's melodramatic response to it. It's the way things have gone since the firings: the college fighting to reestablish its legitimacy by maintaining that nothing untoward



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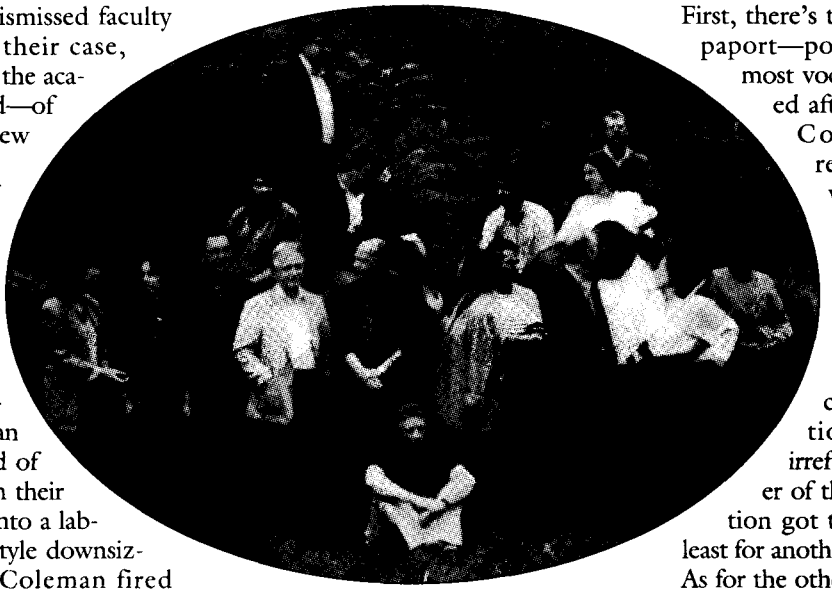
ever took place; the dismissed faculty obsessively building their case, soliciting support from the academic community, and—of course—looking for new work.

By now, the story of the mess, in some skewed form or other, should be familiar. Citing dwindling enrollment numbers and a looming fiscal crisis, Bennington president Elizabeth Coleman and the college's board of trustees decided to turn their posh, artsy institution into a laboratory for corporate-style downsizing. To do the job, Coleman fired twenty-seven members of the college's faculty—twenty-two of them tenured (in an arrangement known as "presumptive tenure," which at one point was presumed to be real tenure but is now presumed to have been anything but). At the same time, the school announced an overhauled curriculum. Distinctions between divisions were erased. Teaching positions in art history, foreign languages and literatures, politics, economics, and sociology were eliminated. And henceforth, it was announced, "practitioners"—not scholars—would teach the humanities.

Coleman's supporters claim that Bennington is in the midst of a great educational experiment: Literature and the arts will be delivered from the theorists and critics into the hands of real-life writers and artists. But to those given the heave-ho, things look rather different. The only way Coleman and the board could institute the new curriculum, they argue, was to get rid of the people who would oppose the changes; namely, the same people who'd been vocal all along, the professors who rallied in support of dismissed faculty members on other occasions and spoke critically of Coleman to the press. In the view of the firees, Coleman instituted a purge—pure and simple.



*The Bennington twenty-seven aren't exactly digging through dumpsters in Montpelier, but their careers have, almost without exception, veered into the tall grass.*

So what's happened to those asked to hit the road?

Opening the where-are-they-now file, you'll find that most of the Bennington twenty-seven are struggling. They're not exactly digging through dumpsters in Montpelier, but their careers have, almost without exception, veered into the tall grass.

First, there's the survivor. Neil Rappaport—possibly Liz Coleman's most vocal critic—was reinstated after he appealed to the Coleman-appointed review committee. He was the only professor to successfully contest the criteria for his firing. (Almost all tried.) Rappaport, a photographer, was able to show that his credentials as a "practitioner-teacher" were irrefutable. So the ringleader of the Bennington opposition got to stay in the ring—at least for another year.

As for the other twenty-six, some are living the lives of adjuncts (a word never once, in conversations with the fired faculty, uttered without disdain); a precious few, much to the relief and envy of their former colleagues, have landed "real" jobs, with real tenure on the horizon. John Smyth, who won a hundred dollars last June on a bet over who would be fired, has been named chairman of the English department at Northeastern Louisiana University.

There are others who, twenty-five years or so into teaching careers, are having a fitful time adjusting to life on the street. The world is not what it was circa 1970, and the Kinko's-and-cover-letter grimace does not come easily to folks whose lips have taken on the shape of the Bennington teat. In a haven like Bennington, where artists and playwrights have traditionally been encouraged to indulge every whim, where leeway (if not money) grew on trees, those tooth-and-nail skills tended to get rusty.

Still, the shock is real. No job is no job. Richard Tristman, who spent twenty-seven years at Bennington—twenty-two of them with presumptive tenure—is up for a few temporary positions, among them a coveted post at



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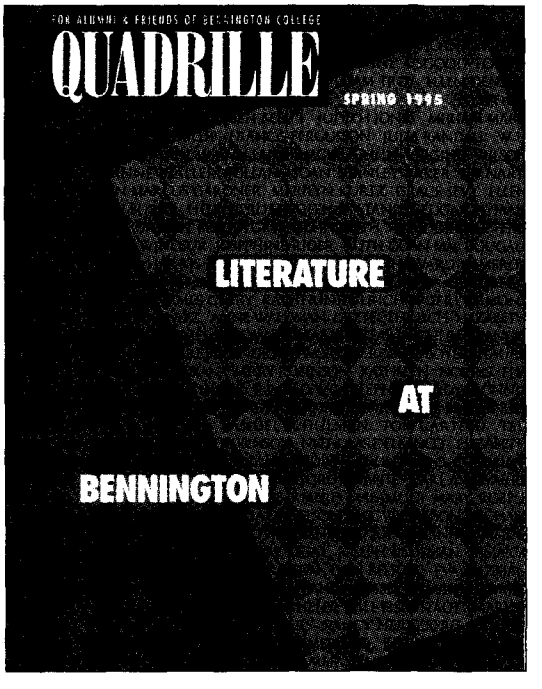
# STARTING OVER

Princeton's Educational Testing Service. In the meantime, he has returned to Columbia University to land the Ph.D. that eluded him decades ago. He's kept himself afloat by working as a creative consultant to the advertising firm J. Walter Thompson. "I have a real knack for advertising. I've always been good at hawking things," he says, "but I also have some real misgivings about it." To ease that aching conscience, he's considered taking a job as a tour guide on the Circle Line, the sightseeing boat that cruises around Manhattan. "I have experience addressing large groups," he says. "Still, I imagine one might feel sort of silly wearing a sailor suit all the time."

Phebe Chao, another lit division victim, now teaches literature to business-school students at Babson College, in Wellesley, Massachusetts. She acknowledges that there are some advantages to her new post—"no committee work, no meetings"—but remains "stunned" by the fact that she's no longer at Bennington. Meanwhile, her colleague Alvin Feinman has effectively gone into hiding. He is ill, reportedly distressed by his firing. Ironically, Feinman, who taught at Bennington for twenty-six years, fits Coleman's teacher-practitioner criteria perfectly: He's an admired poet whose work was cited by Harold Bloom in *The Western Canon* as an example of contemporary literature destined to endure. You'd think Coleman, who is known for being impressed by credentials, would have wanted Feinman to stick around. But Feinman was also a perennial pebble in the administration's jackboot. He was a ringleader back in '75, when the faculty staved off a similar restructuring, and later on he stepped up criticism of the administration when the board of trustees overruled faculty recommendations concerning curriculum and personnel. Dissidents are dissidents, whether they publish or not.

Such was the case for many of those who were fired. The college's "practitioner" defense doesn't always hold up. Take Peter Golub, an acclaimed composer who has collaborated on New York productions with everyone from the cartoonist Edward Gorey to the late producer Joseph Papp. "As time passes," he says, "the categories [the administration] used to make these personnel decisions seem ever more illusory, more bogus." Golub has settled in Portland, Oregon, where he has accepted a one-year position in the music department at Reed College. While he considers himself lucky, he's not looking forward to a future as a nomad. He says he might leave academics altogether and concentrate on writing music.

*Richard Tristman says he's considered taking a job on a sightseeing boat that cruises around Manhattan. "I have experience addressing large groups," he says.*




Marc Lendler, a professor of American politics, chose to teach at the college for one valedictory year. (Nontenured firees were given the option to stay on through the end of their contract period.) But it wasn't an especially happy one. Lendler compares the atmosphere on campus last fall to the Civil War; the spring he likens to Berlin in the early years of the Wall. Most of the faculty who had not been fired, he says, "found a way during the year to regard us as traitors to the school. In the fall there was some survivor's guilt. By the spring it was gone."

Despite all this adversity, the ex-Benningtonians are still writing and publishing. Lendler insists that the title of his upcoming book, under contract with Yale University Press, is coincidental—*Consenting Less Cheerfully: Political Beliefs and High-Intensity Conflict.* Richard Tristman says the same about the anthology of writings about death he's editing with Maura Spiegel, whose controversial dismissal from Bennington in 1992 helped touch off the series of battles that has landed Tristman tenureless in New York. (Twenty-three of the twenty-six faculty members who signed a petition protesting Speigel's termination were among those fired last June.) Didi Heller, onetime adoring student of Tristman and Feinman, has found time to complete a book on James Joyce and write a collection of short stories.

Meanwhile, the Bennington Academic Freedom Committee has been meeting since the fall of '94. The group converges at former German literature professor Reinhard Mayer's North Bennington home or crowds into the back room of a local Chinese restaurant. Ostensibly, the members gather to talk strategy, and to chart the course of the lawsuit they're bringing against the college, seeking damages for breach of contract. But business aside, the get-togethers enable them to cultivate solidarity. With everyone sharing job-rejection stories and Liz Coleman tales, the sessions act as a balm. (When



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Phebe Chao was asked whether she'd rather have been the only one fired, or one among twenty-seven, she could not answer.) Neil Rappaport offers a typical lament: "All of our lives were really, really screwed by this." Remarkably, the group's cohesion has held together: The only discord arose over the subject of legal fees.

The group's strength stems largely from the leadership of Rappaport, who has stayed on the front line despite the fact that he was reinstated. Now, he says, the task is "to maintain our unity despite the vast separation of miles between us." Indeed, many committee members have trickled away from southern Vermont and lack the wherewithal (or desire) to return to Ground Zero. While some own houses there—a situation that poses a fresh set of complications—most have set out in search of work and shelter. Though Rappaport himself reckons he won't teach for much longer, he will remain in the region, chronicling in photographs the vicissitudes of his town, West Pollit, as he has for the last twenty-five years. He also plans to start a computer-consulting business with fellow firee Lee Supowit, a mathematician.

The committee has received boosts—both to morale and to fund-raising for the lawsuit—from professional organizations that have criticized Bennington for the firings. The American Association of University Professors' censure came on the heels of a thirteen-page report entitled "Academic Freedom and Tenure: Bennington College," which was published in the March/April 1995 issue of *Academe*. And the Modern Language Association voted in May to ratify a resolution condemning Bennington for breaches of academic freedom. Though several prominent scholars—notably Catharine Stimpson—criticized the resolution as a rush to judgment, the motion passed by an overwhelming 8,921–716 margin.

It hasn't all been slaps on the wrist for Bennington, however. Many sectors of the academic community—mainly other beleaguered administrators and trustees—have offered pats on the back (as well as grease to the palm). The Pew Charitable Trust, which gave Bennington a $250,000 restructuring grant this year, speaks favorably of the kind of changes that have been made there. Without referring to Bennington explicitly, the Pew Higher Education Roundtable's July 1995 *Policy Perspectives* newsletter served as an implicit endorsement of the ways things have unfolded in southern Vermont. "Integrate trustee oversight of academic planning and budgeting processes," it exhorts. "Support the president during difficult times.... Abandon the notion that every faculty member should have absolute veto power over every change that may affect him or her."

Elizabeth Coleman on Graduation Day

PHOTO BY CYNTHIA LOCKLIN

The Bennington administration has other defenders—though they don't necessarily like to talk to the press about their views. In off-the-record conversations with faculty who survived the cuts, the dominant reaction to the ongoing anti-Coleman campaign was one of weariness, if not dis-


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**Completed applications and all reference materials are due December 1, 1995.** We regret that we cannot accept faxed applications. Awards will be announced by mid February.




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# STARTING OVER

dain. Many at the college resent the way their own integrity has been impugned by the fired faculty. (Speaking of the "humiliated, fearful faculty," Tristman says that "the analogy that comes to mind is of Vichy.") Of course, it is difficult to determine the mood on campus: Faculty are reluctant to speak about the matter. In trying to get people at Bennington to comment on the new curriculum or on their former colleagues, one finds that all roads lead to the communications office.

In keeping with this willful opacity, the public relations flacks have been trying to realign history to suit the college's present pedagogical stance. Indeed, much of what has been written in support of the restructuring—be it press releases or published essays—gives off a whiff of newspeak. In the January/February 1995 issue of the Washington, D.C.–based journal *Trusteeship,* John Barr, chairman of Bennington's board of trustees, and Susan Borden, chairman of the school's Trustee Educational Policies Committee, defended the restructuring plan in an article entitled "Reality Bites Back." (The title was a tacit response to *The New York Times Magazine*'s "Reality Bites" piece on the school.) In their article, Barr and Borden refer to the Bennington plan as "a family of changes" and maintain that the restructuring "is not, in fact, a downsizing: Although the core faculty will be smaller than the old faculty, many other kinds of supporting faculty arrayed over a flexibly constructed calendar will make total teaching resources available to our students greater than at any time in Bennington's history." This "less is more" talk, of course, reeks of Hammer and Champy, America's favorite corporate "re-engineers." Barr and Borden conclude that "organizationally, we foster a culture of synergies," summoning to mind Michael Eisner gloating over his company's new holdings.

Say what you will, the administration's defenders reply, but the fact is that Bennington, at the end of its first post-purge year, keeps on keeping on. Barely. Its enrollment is perilously low, just shy of 400, which is two thirds of what the college needs to break even. Furthermore, there's some debate over what portion of the enrolled students are actually paying to attend. Bennington is passing out stipends like T-shirts; 15 percent of its operating budget goes to scholarships. "It's tacky!" cries Margaret Larson, a Bennington alumnus.

According to college admissions officers, the incoming freshman class size is somewhere between seventy-five and eighty students. Some put the number closer to sixty. At least 75 percent of those freshmen are receiving some form of financial aid. In the good old days, that number hovered around 20 to 25 percent.

But desperate diseases, as Guy Fawkes said, call for desperate remedies.

The Bennington story casts in klieg lights many of the problems facing colleges and universities today. Dwindling enrollments (or applicant pools), shrinking resources, rising


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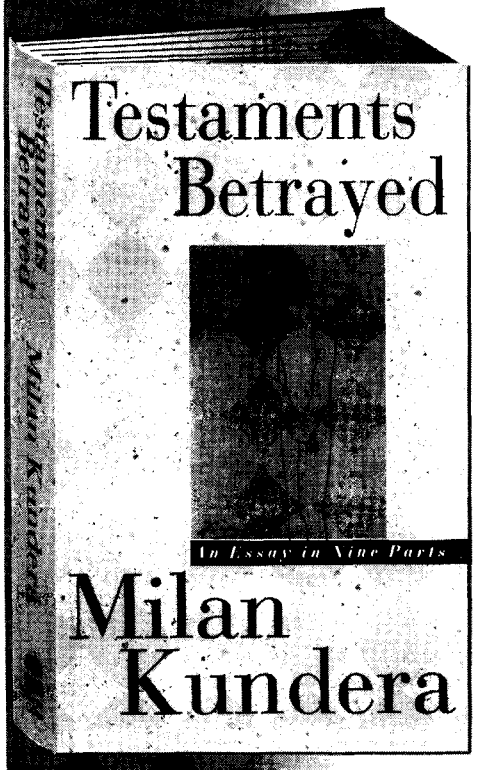


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costs—not to mention the suspicion, in the eyes of many, that higher education has become inefficient, marginal, compartmentalized, and dull—they are all to be found, either on the surface or in the background, in the case of the firings at Bennington.

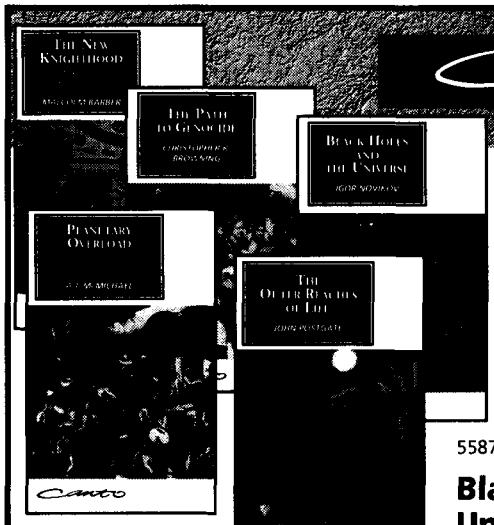
"Bennington is the canary in the mine," says Debra Townsend, the school's new vice-president, hired this past May. "It is a microcosm of what all the big schools are dealing with: costly faculty and staff, the fragmentation of departments, falling enrollment."

The seizure of control by administrators, their wresting of curricular control from the faculty, to whom it had belonged, in some measure or another, forever, represents a major shift in the way colleges are run and kids are taught. To witnesses of the Bennington affair, the treatment of the twenty-seven fired teachers is a dangerous—or long-awaited—sign of things to come. If Bennington succeeds, how many schools will follow suit? Even if it fails, which college will be next to hire Liz Coleman?

Other struggling colleges and universities would do well to take a number—for Coleman has become the darling of the speaking circuit. The Spring 1995 issue of *Quadrille* lists her appearances over the past school year: the American Association of Higher Education National Conference; the town meeting for the Clinton Administration's Higher Education Agenda; the Crisis Management in Higher Education symposium on "rebuilding trust in higher education"; and so on. "Elizabeth Coleman's been burning up the roads and airways," *Quadrille* chirps. In fact, there is substantial and growing interest out there in what she has to say. She captures the institutional zeitgeist: She's become the Doyenne of Downsizing. The temp is in; the company man is out. Alan Arkin visits Bennington for less than a week, and his name becomes a fixture on the school's press releases.

Though the fired faculty will trot out examples indicating that this purge had more to do with personality than pedagogy, Coleman and company will probably go to their grave—or Bennington's—insisting otherwise. The administration is nothing if not resolute. They keep plugging along, issuing their optimistic press releases, attracting a new wave of talented faculty (writer and Harvard lecturer Verlyn Klinkenborg, Pulitzer Prize– winning poet Mary Oliver, composer Tobias Picker, to name a few), and raising substantial "redesign" grant money from several foundations to make up for the tuition money they're not getting.

In fact, in what's been a dismal year for Bennington's public relations, a tense one on campus, and a tough one at the turnstiles as well, the college has been quietly setting a fund-raising record. By the beginning of August, they'd raised over $5 million. Much as Wall Street warmed to Times-Mirror stock after the company closed *New York Newsday* and ordered major layoffs at the *Los Angeles Times,* a number of foundations have flocked to the Coleman plan, seeing in the new Bennington an inspiring exam-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ple of how to deal with fiscal crisis. They like her tough-love approach. Since the firings, the school has received gifts or grants from the Arthur Vining Davis Foundations ($100,000); the Mellon Foundation ($485,000); the Alden Trust ($30,000); the William and Flora Hewlett Foundation ($75,000); the National Science Foundation ($50,000); the Davis Educational Foundation ($350,000); the Pew Charitable Trusts ($250,000); the Christian A. Johnson Endeavor Foundation ($500,000); and the Starr Foundation ($250,000). According to the administration, most of these gifts or grants were awarded specifically in support of the restructuring. If this is the new beginning that many at Bennington envision, Liz Coleman could become the turnaround queen of academia.

Among fired faculty and their sympathizers, though, there is speculation that the Bennington administration applied for many of these grants—which were contingent on the implementation of the restructuring plan—well before they'd alerted the faculty to the plan. Phil Holland, outgoing director of corporate and foundation relations, denies this.

*In what's been a dismal year for Bennington public relations, and a tough one at the turnstiles as well, the college has been quietly setting a fund-raising record.*

Meanwhile, the posse of former employees, under the leadership of Neil Rappaport, is plotting a way to wrench damages out of the college. Most say it's a matter of principle, and they mean it, though some of them truly need the money. Mary Burgan, secretary of the American Association of University Professors, insists that the goal of the planned lawsuit is to get the teachers reinstated: "We're talking about careers, not money."

The fired faculty are aware of the fact that their suit could put potentially fatal financial pressure on the college. "We hope to rescue Bennington," says Phebe Chao, "but what they've got now is such a travesty that if it does close, well...."

Well, then someone up there would find a way to make it sound just fine. If

*Nick Paumgarten has written for* The New York Observer *and other publications.*


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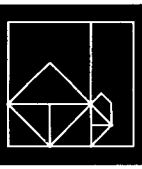

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# Can Classics Die?

BY DAVID DAMROSCH

In 1828 the faculty of Yale College asked itself whether antiquity was still worthy of study. Shouldn't all that time spent on the distant past be reduced to make room for modern languages and culture? The Yale faculty thought not. They issued a ringing endorsement of a classics-based education, and their report helped ensure that Greek and Latin would still fill up half of the average undergraduate's schedule for years to come.

That was a long time ago.

Out of more than 1,500 students in Yale's Class of '94, there were only nine concentrators in Greek and Latin. Meanwhile, over a million B.A.'s are being awarded in the United States this year; a paltry six hundred of them will go to classics majors. Latin orations may still be heard at graduation ceremonies, but hardly anybody understands them. Indeed, after a long reign at the very center of American undergraduate education, classics has arrived at a precipice. How long before the big plunge?

A decade ago, classics' downward spiral might have seemed a matter of only local interest, since the rising tide of support for higher education was floating nearly every discipline's boat. Few departments of any sort were suffering outright declines in enrollment or in institutional support; and even if some were doing better than others, almost all were gaining in absolute terms. This situation has changed dramatically today, as for the first time since the Civil War higher education faces a long-term prospect of stagnancy—or even decline—in funding and enrollment alike.

In our Darwinian academic landscape, classics has dubious pride of place in the struggle for survival. Few fields have suffered so many slings and arrows. But in an age of rapid social and intellectual change—whether in the 1890s or in the 1990s—even large disciplines can see their positions crumble in



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**Is classics ancient history? A mini-symposium.**

"We have so profoundly naturalized the idea of 'classics' that we can only think of fiddling with old formulas. Buckle down and work harder, get with the contemporary program a little, cultivate our garden, shake off the gloomy mask of melancholy, and perhaps things will be a bit better.

"Why not something more radical? Our field is ripe for not only theoretical but also practical restructuring. Why Greek *and* Latin, to the exclusion of others? A department of Greek, Hebrew, and Syriac could be one very exciting place, and a neighboring department of Latin and Romance languages could be equally vibrant. Greek and Russian together would be another natural combination along the Byzantine axis from the Second Rome (Constantinople) to the Third (Kiev)."
—*James O'Donnell, University of Pennsylvania*

"Is our discipline expiring? Downsizing? Downmarketing? I opt for an Ovidian model: It's merely metamorphosing, as it has successfully done at other times and in other places.

"The study of classics thrives in the United States—though not necessarily in the form of undergraduate classics majors. Many students, though concentrating in other subjects, fill their requirements for a liberal-arts degree by studying ancient languages, classical texts in translation, and classical civilization. Many graduate students in other disciplines study ancient languages and literatures. Many scholars in other disciplines are classicists. Many people who have never studied classics in any formal way are interested in the ancient world. Many people who have studied classics in a formal way have gone on to do other things. Many people who have studied classics in a formal way have gone on to do classics. Many people who have studied classics in a formal way have gone on to do other things and then have come back to classics. Many people who have studied classics in a formal way have gone on to do other things and then have come back to classics and then have gone on to do other things. Many people who have studied classics in a formal way have gone on to do other things and then have come back to classics and then have gone on to do other things and then have come back to classics. Many people who have studied classics in a formal way have gone on to do other things and then have come back to classics and then have gone on to do other things and then have come back to classics and then have gone on to do other things. Many people who have studied classics in a formal way have gone on to do other things and then have come back to classics and then have gone on to do other things and then have come back to classics and then have gone on to do other things and then have come back to classics. Many people who have studied classics in a formal way have gone on to do other things and then have come back to classics and then

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**A section of the Parthenon frieze**

devoted to 'big thoughts' without having mastered details or method.... I had nothing to say to them nor they to me."

By and large, the classicists retreated into the glory that was philology and the curios of antiquity—the more arcane the better. Until very recently, medieval Latin was given short shrift next to classical Latin; late antiquity was neglected in favor of earlier, "purer" periods; and devotees of the noble (and deliciously *difficult*) language and culture of Greece looked down their noses at Latin lightweights. What's worse, many classicists developed an air of calculated disdain for the world around them. Werner Jaeger, a Harvard classicist who had fled Nazi Germany, once told a seminar that World War II was "a minor event that delayed the progress of the *Thesaurus Linguae Latinae*."

The philologists carried on their activities of editing texts and parsing obscure grammatical forms, but they no longer found it possible to persuade college administrations that phalanxes of students should be drafted to join them. The Yale report of 1828 had confidently claimed that the knotty problems presented by the classical languages gave students "the most effective discipline of the mental faculties," but by the late nineteenth century, this began to sound like humbug. Not only did scholars feel that the study of culture should best begin with one's own era, but that even the desirable difficulties of Greek and Latin could be found in modern languages. As a professor of English named Francis March put it in 1892, "They can now make English as hard as Greek."

In response, classicists simply dug their heels in harder. Even today, many classicists still cling to the idea that classics *is* philology. The classicists' professional organization, for example, is called the American Philological Association (APA). In 1987, the leading classical journal, the *American Journal of Philology,* published an angry, conservative manifesto of editorial principles, calling for classics to maintain its core concerns of "linguistics, epigraphy, papyrology, textual criticism."

This manifesto did not go unanswered. The *AJP* statement inspired a volume of protest, *Classics: A Discipline and Profession in Crisis?,* published by the University Press of America in 1989. Most of the thirty-seven contributors to this collection agreed that the discipline's (almost completely male) hierarchy was loath to accept new modes of work—even as an increasing number of classicists had begun to do interdisciplinary studies, often influenced by cultural anthropology, French structuralism, and literary theory. One young contributor complained of her colleagues' "widespread belief that methods developed since 1900 are somehow lightweight, a 'soft option' by comparison with the rigors of philology."

Meanwhile, the rigors of philology are starting to look like rigor mortis. A national survey in 1982 found that classics had fewer doctoral programs than any of the other thirty-two disciplines surveyed, and produced the fewest Ph.D.'s. Even worse, the classics professoriate had one of the poorest rates of employment of any discipline—not to mention the second lowest salaries in the humanities. People who consider these statistics have been moved to compare classicists to endangered species like whooping cranes and pandas.

There's not a lot of breeding going on, either. In America, the traditional base for classics majors has always been among students who had studied Latin in high school. But in the 1960s, high schools experimented with looser requirements, and Latin was among the first casualties of the new

tics, and other aspects of Greco-Roman civilization—indeed numerous courses treating antiquity are often offered in [illegible] departments. Here's the real challenge: How do those of us trained as classicists inform colleagues who lack such training about [illegible] changes [illegible] established traditions [illegible] discipline?"

*[illegible] Ewbank*
*University of Maryland*

[illegible] important to remember that, *pace* Martin Bernal and others, [illegible] was not [illegible] dominated by [illegible]-century German scholars. [illegible] of [illegible]. The systematic [illegible] study of classics [illegible] Hellenistic [illegible] twenty-three [illegible] ago, and has [illegible] with various [illegible] ago dozens since.

[illegible] beginning, [illegible] has been a [illegible] interdisciplinary [illegible] encompassing many [illegible] and [illegible]. It is [illegible] today because [illegible] confers no [illegible] tangible [illegible]. Students these [illegible] study their [illegible] professional [illegible] to limit the [illegible] they take to [illegible] and professional [illegible] no [illegible] of liberal education [illegible] their teachers [illegible] at large, have [illegible] that is not [illegible]

[illegible] classics [illegible] creative literature-in-[illegible] is bad for the students, who are being



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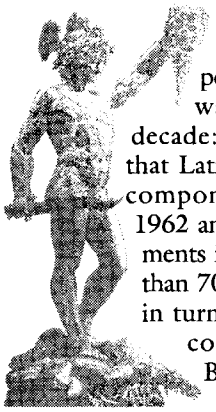
sold a bill of goods (as if literature can be severed from language), and bad for the study of literature. Students and scholars who cannot take the trouble to learn the language(s) of any culture(s) they are studying or championing should ponder their sincerity and commitment."
*—Hayden Pelliccia, Cornell University*

"For some, the word 'philology' conjures up irrelevant nerds sitting at their carrels studying arcane aspects of works that nobody with a life would bother to look at. But for most classicists, 'philology' embraces both language *and* literature. In the past generation many scholars—reacting to the fact that language acquisition is a long, difficult, and generally solitary process—began proclaiming that their glossy theoretical or cultural 'approaches' eliminated the need for dreary technical skills like philology. They likewise urged this view onto their students. It is this fallacy that has undermined enrollments in the language courses: Who needs Greek (or French) when you've got a translation of Foucault? More dilution of the classics will not save them, but is in fact exactly what will finish the job of destroying them. And classicists who think non-classicists will hire their students are simply deluding themselves."
*—Richard Thomas, Harvard University*

"A century ago, classics was popular because it



pedagogical freedom. In fact, it was not the language's best decade: Even the Vatican declared that Latin was no longer a necessary component of the mass. Between 1962 and 1976, public-school enrollments in Latin withered, from more than 700,000 to 150,000. This drop in turn fed the ongoing decline in college-level enrollments. Between 1971 and 1991, the number of classics majors plummeted by 30 percent.

Last December, in his President's Message to the American Philological Association, the Harvard classicist Charles Segal warned that despite the association's preferred focus on scholarship, "we can no longer afford to neglect the problem of the classics, and especially Latin, in the secondary schools." It's heartening to see this concern—a mere thirty years after enrollments began to crash through the floor.

THE BEST YOUNG SCHOLARS RECOGNIZE THE NEED TO UNDERGIRD NEWFANGLED APPROACHES WITH CLASSICS' SINGULAR WEAPON—PHILOLOGY.

To be fair, some classicists had already taken matters into their own hands. Starting in the Seventies, major efforts were made to dust off the discipline. Interestingly, these restoration projects didn't start at the elite campuses—where scholars were well sheltered from the first wave of decline—but in the hinterlands. In 1979 the Classics Association of the Midwest and South set up a Committee for the Promotion of Latin, which lobbies school boards and principals with brochures and position papers. The emphasis is on the "transfer value" of Latin in improving students' skills in grammar and analysis (not to mention boosting those SATs!).

The committee also makes cash awards to teachers who come up with enrollment-building ideas, from banquets to billboards. There's a kitschy enthusiasm to some of their efforts: In 1986, 400 toga-clad high-school students were assembled from all over Indiana to celebrate Rome's birthday. Meanwhile, the committee's annual reports share information on successes and methods, rejoicing in the addition of every new lamb to the fold—"Florida, too, has made wondrous achievements. In the past two years, twenty-six new schools have introduced Latin, often accompanied by excellent publicity." The committee also tracks achievement-test enrollments, keeping a close eye on any signs of decline.

Some of these efforts are bandwagonism, pure and simple. But the publicity campaigns have been matched by equally intensive efforts to awaken the teaching of the classical languages. Traditional classical grammars were heavily laden with complex grammatical paradigms, with lots of memorization taking place before students would reach a little reading. Latin and Greek teachers have now chucked this model. New grammars are available, and courses offer lively reading early on. Instead of working with disembodied sentences from Plato and Sophocles, students now encounter ribald Hellenistic tales in their entirety. Classicists have also seized upon multimedia teaching tools, notably with the Perseus Project, an interactive database combining classical texts and images that was developed at Harvard.

These efforts have inspired a classics quickening, at least in secondary schools. From 1976 to 1985 (the last year for which comprehensive statistics are available), high-school Latin enrollments actually *increased*, from 150,000 to 176,000. In light of the general decline in modern-language enrollments, this reversal is miraculous. Meanwhile, the departments whose faculty have been most active in instituting these reforms have seen the benefits in their own institutions as well: In sharp contrast to the low number of majors at many Ivy League schools, the University of Georgia currently has a whopping seventy-seven concentrators. You can almost *hear* the pulse.

But savvy marketing and better textbooks are not enough. Is there a future for classical scholarship itself? Or has this activity exhausted itself? For practitioners of the "new classics," the field is not a single discipline but an area study, requiring a range of interdisciplinary approaches. NYU's Matthew Santirocco has gone so far as to dub classics "the original cultural studies." It's no coincidence that Georgia's thriving program employs not only Richard LaFleur, a major force behind the Committee for the Promotion of Latin, but also Nancy Felson-Rubin, an early member of the Women's Classical Caucus. This group was founded in the early Seventies—to the dismay of the APA leadership, which for several years refused to allow the caucus to use the APA's name. The caucus fought, with gradual success, to have more women elected and appointed to APA posts and to build support for gender studies and interdisciplinarity within the field. The most recent APA convention included topics that would have been unthinkable even a few years ago, like "Ethnicity and the Macedonian Conquest" and "Gender in Literature and Society."

Better yet, pathbreaking ideas have arisen, even in crusty enclaves like classical archaeology. Joan Connelly of NYU recently caused a



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stir with her drastic reinterpretation of the Parthenon frieze, which traditional scholars thought depicted a solemn religious procession. Connelly celebrates the frieze as a dark monument to feminine courage, one that tells the primitive myth of "three heroic maidens" who sacrificed themselves for the preservation of Athens. Her reading has been well received throughout the field. Other archaeologists have been breaking down the barriers between Hellenism and Hebraism—suggesting, for example, that the defeated Trojans migrated down the coast of Palestine and became the hapless Philistines of biblical fame. Call them history's biggest losers.

Current dissertations provide a good barometer of changes in the field. A list of theses completed last year sports a few purely philological titles, such as "The Urbinas Gr 35 Scholia on Porphyry's *Isagoge* and Aristotle's *Categories*." Far more common are titles like "Spectacular Power in the Ancient City"; "Slaves and Soldiers in Classical Ideologies"; and "Altered States: Gender and the Theater of Civic Identity in Euripides' Political Plays."

Is classics simply playing catch-up? Not quite. The best young scholars recognize the need to undergird new approaches with classics' singular weapon—philology. Entire journals now promote this perspective. Advertisements for the journal *Arethusa* describe its goal as "publishing original literary and cultural studies that combine contemporary theoretical perspectives with traditional philological approaches." Similarly, the literature-oriented journal *Arion*—once a brash antiphilological upstart—has recently reinvented itself with a more modulated posture. Founded in the Sixties, *Arion* had stressed New Critical and structuralist readings of texts, looking for explorations of larger literary and cultural meaning rather than for philological articles that might clarify some ancient scholiast's interpretation of an obscure phrase in Homer. According to their current editorial statement, the editors still oppose pedantic philology, but also recognize that times have changed: "As a breed, the philologists are dying out. One must be hesitant about attacking people who do know some Greek and Latin at a time when so few know any at all. While we still reject *mere* philology as resolutely as ever, we must, more so than the old *Arion,* recognize that good philology is essential to our larger interpretive task."

For all that, classics is still in trouble. And the question remains: Will philology go the way of phrenology? It's certainly possible. The Classical Association of New England set up a Classics in Crisis project just a year ago, seeking to intervene in northeastern high schools in the ways that midwestern and southern associations began doing in 1979. So far, the news isn't good. The group predicts alarming cuts in faculty and programs in the coming years.

Greek has proven even harder to sell than Latin. While college-level Latin enrollments held steady from 1977 to 1986, Greek enrollments dropped by 32 percent, seemingly unaffected by the introduction of a lively Greek grammar in 1978.

Classics-in-translation courses remain popular, but they raise the nagging question of how far classics can go in adapting to an audience of nonmajors without losing its identity altogether. The old rigor had its virtues: Twenty years ago, classics majors had the highest GRE scores of any students in the humanities, fifty points above those of English majors. Since then, while English majors' scores haven't budged, the classics majors' verbal scores have dropped by forty-four points. (Philosophy concentrators have now taken the lead.) As Daniel Garrison suggests in his article, "How the Mighty Are Falling," this drop may well reflect efforts to hold onto students by offering "easy 'civilization,' mythology, literature-in-translation, sports-in-antiquity, and other"—ugh!—"mass-market courses."

Meanwhile, old and new approaches alike are generating precious little research. *Arethusa* and *Arion* have low circulations, and a 1992 survey revealed that they were publishing almost 50 percent of the submissions they received. (The numbers have improved somewhat since then.) The stodgier publications were hardly doing much better; though their circulations are higher, even the *American Journal of Philology* and the *Transactions of the American Philological Association* were publishing almost 40 percent of their submissions.

What the plight of classics most dramatically illustrates is the sorry prospect of any field that deals with the *past,* especially the distant past. More and more, the long-standing student attraction to the present is seconded by scholarly obsession with contemporary cultural criticism and the study of such issues as race, gender, and imperialism. The classicists can rightly point to their subject as the study of culture—and, hey, the Greeks was seen as a practical passport to the professions. Students who hoped for a political life studied those models of eloquence Demosthenes and Cicero; those aiming for the ministry learned Greek; and the upper classes sought a grounding in the classics as a sign of refinement. If classics was badly taught, and it was, this could be tolerated because of its built-in relevance to success.

"Today, of course, classics has lost this kind of practical value; instead we have science courses for those who would be doctors and business courses for those who would be captains of industry. And, interestingly enough, it's now *these* classes that are among the least well-taught in universities."
*—Ward Briggs, University of South Carolina*

"Classics is in danger of becoming—like alchemy—a part of the history of the West rather than a discipline in its own right. Hard-core philology is being restricted to the ever fewer. Because of the decline in Greek and Latin, each generation knows the languages less well than the preceding one. In 1864, Wilamowitz's classics master dictated Xenophon in Greek to schoolboys who took him down in Latin: I could not possibly do what those schoolboys did, and I wonder whether any American classicist can."
*—William M. Calder III, University of Illinois*

THE PLIGHT OF CLASSICS ILLUSTRATES THE SORRY PROSPECT OF ANY FIELD THAT DEALS WITH THE PAST. CLASSICS' PROBLEMS LOOK MODEST NEXT TO THOSE OF HISTORY, WHICH SUFFERED A DROP IN ENROLLMENTS OF 45 PERCENT FROM 1971 TO 1991.



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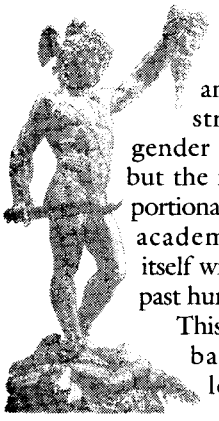


and Romans were no strangers to issues of gender or of imperialism—but the fact is that a disproportionate amount of current academic work concerns itself with material from the past hundred years.

This shift can be seen in bas relief when one looks at a field like comparative literature. Comparativists often work across a variety of periods and countries, and tend to have a looser attachment to a single time period than do their peers in national literatures. Such scholars can follow their interests freely—and clearly, their interests lie in the present. At last year's annual meeting of the American Comparative Literature Association, only nine of the historically based papers were concerned with material written before 1800. Thirteen were based in the nineteenth century; and no fewer than 121 papers dealt with twentieth-century writers.

The conference had a general theme of "Exiles, Borders, and Diasporas"—which becomes a purely modern theme only with the help of blinders. So it was in this case: Vladimir Nabokov and Ngugi wa Thiong'o were richly represented, while earlier exiles Dante and Ovid were nowhere to be found. This imbalance was remarked at the time, and efforts were made to correct it, with the result that at this year's meeting only (only!) two thirds of the papers were based in the twentieth century.

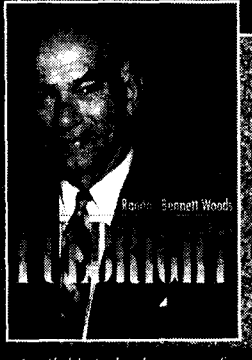
At the moment, other historically based fields might enjoy the safety of numbers. But their confidence may be misplaced. The 30 percent decline in classics majors is hardly any worse than the *28* percent decline in English majors during the same period. Whether you start from a base of 1,000 or a base of 50,000, a 30 percent rate of decline still takes you toward zero.

Even these declines look modest next to the more extreme case of history, which has suffered a drastic drop in enrollments of 45 percent from 1971 to 1991. Most of that decline came in enrollments in pre–twentieth-century courses. As a result, many history departments are now being pressed into becoming de facto departments of *contemporary history*—not quite a contradiction in terms but hardly a healthy situation. It is from this perspective that classics seems truly forlorn, as it is one of the few disciplines based—by its very definition—entirely in the past.

For this reason, the classicists' efforts to survive bear scrutiny. As before, classicists have to bridge the gulf between a positivist past studied "in itself" and an idealized past that serves simply to mirror contemporary concerns. Perhaps both the positivist and the idealist paradigms have broken down enough for antiquity to play a new kind of role, at once discontinuous from the present and yet suggestive in the very quality of its strangeness. Certainly Joan Connelly's interpretation of the Parthenon frieze bears some of those qualities: Human sacrifice may be unfamiliar to us, but the role of women in venerating the state is a highly mobile theme, as recent work on the French Revolution demonstrates. Classicists today are working on a paradoxical balance, and their efforts will have wide reverberations. The real struggle isn't over the history of a particular discipline but over the survival of historical study itself. LF

*David Damrosch is a professor of English at Columbia University and the author of* We Scholars: Changing the Culture of the University *(Harvard University Press). His article "The Scholar as Exile" appeared in the January/February 1995 issue of* LF.


HISTORY AT ITS BEST



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PROFILE

# The Anti-Sakharov

## HOW ONE OF RUSSIA'S GREATEST MATHEMATICIANS BECAME ONE OF ITS GREATEST DEMAGOGUES

BY MASHA GESSEN

**The truth is,** I had to lie to interview him. First I'd tried to be upfront about it. At Moscow's opulent House of Scholars, a place where intellectuals go to revel in being intellectuals, I came up to Igor Shafarevich following the premiere of his new film, a cinematic lecture on Russian history. I said I wanted to interview him for an American magazine. From his very impressive height, Shafarevich looked down his nose at mine. My nose, in the extensive Russian vocabulary of ethnic signifiers, screams "Jewish." He said no interview, ever. To end the conversation, he lumbered off the stage and literally ran down the chandelier-lit hall.

For the last five years Doctor Shafarevich, a renowned mathematician turned political philosopher and propagandist, has spent much of his time denying that he is an anti-Semite. Giving him the benefit of the doubt, I asked a colleague to call and ask to interview him for a German magazine. Shafarevich cheerily invited her to his home—and I went along posing as a photographer. Of course, he could just be anti-American ...

Either way, he is a man of his time. Rather, at seventy-one, having lived through several distinct epochs in the history of his country, he is a man of many times. Throughout his life, Shafarevich has stood at the intellectual forefront of a dominant social trend—the one considered most patriotic at the moment. This made him a precocious scholar in the 1950s, a leading dissident in the 1970s, and a robust nationalist in the 1990s. Now he once again finds himself an emblematic national figure. Like many Russians, he has made the transition from abstract Slavophile philosophizing to aggressive ultranationalist political rhetoric. In his latest guise, he seeks to lead nothing less than a "Third Patriotic War."

Americans often view the Russian right as a bizarre amalgam of fools, thugs, and charlatans. How else to make sense of the absurd Vladimir Zhirinovsky and his half-menacing, half-pathetic followers? The situation, however, is more complex. Russian nationalism has deep roots in the country's intelligentsia. After all, the anti-Soviet dissident movement encompassed both the brilliant humanist Andrey Sakharov and the brilliant nationalist Aleksandr Solzhenitsyn. Like Sakharov, Shafarevich was a revered scientist who turned against the Soviet regime and risked his career to protest its abuses of power. But where the physicist espoused an ardent faith in human rights, the mathematician came to express a virulent xenophobia, blaming Russia's problems on foreign agents and devious outsiders. In many ways, Shafarevich—the great mathematician, the courageous dissident, the forceful exponent of political philosophy—is the anti-Sakharov.

It's a role that plays well. Today the Russian intelligentsia is gripped by a crisis of faith: Its liberal-democratic wing, blaming itself for the chaos and bloodshed that have followed perestroika, has slipped into passivity; the nationalist wing has grown hysterical at what it sees as the suffocating hold that Western culture has on Russia. With his confident proclamations of impending doom and his cagey demonizing of outsiders, Shafarevich has filled an intellectual void. And for this, the Russian right honors him as its guru.

**Shafarevich's first** larger-than-life appearance came in 1940, when, at the tender age of sixteen, he was already a senior at Moscow State University and a recipient of the U.S.S.R.'s highest scholarly honor—the Stalin Stipend. A propaganda film made that year broadcast the images of a laborer, a collective farmer, and "Shafarevich, a student" as examples for the country to follow. Shafarevich was a perfect specimen of the new Soviet intellectual. Tall and athletic, with a stubble-covered round head, he was the robust opposite of the egg-headed bookworm; he was even filmed cross-country skiing.

Mathematics was a good choice for one young, gifted, and Soviet. Scholarship in the humanities was controlled from above, and not even the slightest misstep was required to lose one's freedom or even one's life. The natural sciences fared only slightly better. But



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mathematics—at once abstract, cheap, and prestigious—was allowed to flourish. As the Russian mathematician Askold Sossinsky puts it: "Mathematics remained independent and pure—a theorem, once proved, was true, whether the Party bosses liked it or not. Actually, until the end of the 1960s, the Party bosses didn't particularly care, not only about theorems but also about the people proving them."

A special place was reserved for young Shafarevich in the blessedly insular world of Soviet math. He was a protégé of two of the discipline's leading authorities, Ivan Vinogradov and Lev Pontriagin. And these powerful mentors pushed him into algebraic geometry, an emerging field in which Shafarevich would in short order become a world-class scholar. When he was thirty-four, he was elected to the Soviet Academy of Sciences, becoming its youngest member ever. His work on numbers theory was translated into a dozen languages. And in 1960, at the age of thirty-seven, he was appointed head of the algebra department at Moscow's Steklov Institute, a world-famous research center. Shafarevich's mathematical excursions remain well cited today. This fall, for example, Princeton University Press will publish *Shafarevich Maps and Automorphic Forms* as one of its two mathematics titles of the season.

Shafarevich's rapid ascent stemmed largely from his remarkable talent. But it was also helped along by another factor: In the subtle subtopography of the mathematical establishment, Shafarevich from the beginning belonged to the more-official group. As early as the 1930s the Soviet mathematics community had split into two camps. One camp, led by Andrei Kolmogorov, actively developed an informal scholarly community, reaching out to everyone with any ability in mathematics, including—especially—schoolkids in the remote provinces. Not surprisingly, Kolmogorov's activities won little favor from the state, which at one point shut down his mathematics boarding schools. The other camp, which included Shafarevich's mentors, Vinogradov and Pontriagin, viewed the exclusive, fenced-in preserve of Soviet research institutes as the more appropriate place for numerical theorizing.

Vinogradov and Pontriagin were also known for their anti-Semitism, a prejudice which, after World War II, was widespread in the mathematical establishment. Like hockey and figure skating, mathematics belonged to the Soviet Union's public face. And this face, it was believed, could not sport Jewish features. The first wave of anti-Semitic purges hit between 1946 and 1955, when Jews—the scapegoats of choice in a country left devastated by the war—were systematically forced out of the academy. Although the purges were called down by higher authorities, the country's leading mathematicians carried them out with little complaint.

In the Stalin years, of course, it was always unwise to speak out. Dire consequences could follow from the slightest dissent expressed about anti-Semitism or anything else. By the mid-1960s, however, this state of affairs had begun to change. Mathematicians observed the sad, imperfect world outside their gilded institutes and longed for a stance of moral authority. In fact, when the dissident movement was born on December 5, 1965, the impetus came from a mathematician. Following the arrest of writers Andrey Siniavsky and Yuly Daniel, nearly two hundred people gathered in Moscow's Pushkin Square for the first unsanctioned demonstration of the Soviet period. The organizer of the rally was Aleksandr Yesenin-Volpin, a mathematician and poet and a friend of Shafarevich's. Before long, Yesenin-Volpin was himself arrested, and the protests continued.

As the dissident movement grew, the country's academic elite became ever more involved. The two spiritual leaders of the movement, Sakharov and Solzhenitsyn, were a physicist and a mathematician, respectively. Few statistics are available on the makeup of the dissident community, but a breakdown done by the writer Andrey Amalrik in 1968 indicated that 45 percent of those who signed protest letters were scientists and mathematicians. In the late Sixties, Shafarevich joined their ranks.

Photo by Igor Stomakhin

Igor Shafarevich and his portrait.

**How did the hero** of Soviet scholarship become a human-rights activist? Shafarevich seems to have drifted into the role. His memory of his first dissident action is vague. He recalls that in 1968, Aleksandr Yesenin-Volpin "applied for a permit to hold a demonstration commemorating the fifteenth anniversary of Stalin's death. As a response, he was committed to a nuthouse. He was, of course, a fairly odd person. But that is no basis for such a response—mathematicians are almost all strange." As if to illustrate the point, Shafarevich directs his icy-blue stare at the giant slipper balanced precariously on his toes. Strange indeed.

Shafarevich signed a letter in defense of Yesenin-Volpin, and a few years later he signed another one in defense of Sakharov, who had become the target of a vicious media campaign accusing him of being an enemy of the state and the people. Shafarevich met Sakharov as a consequence of signing that letter. Soon after, he joined the Committee for Human Rights in the U.S.S.R., the country's leading human rights organization.

Shafarevich had now fully entered the dissident's world. And because he was the best-known mathematician on the anti-Soviet side of the barricades, he quickly emerged as one of the most prominent critics of the regime. Every time he appended his signature to a protest letter, short-wave radio stations such as the



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# *Anti*-Sakharov

Voice of America and Radio Free Europe, which were becoming the leading sources of information for the differently minded, highlighted his participation.

The committee was the first independent voice for social change in the Soviet Union. At first, it offered to assist the authorities in the area of human rights, but, since the authorities did not desire any such assistance, the group concentrated on studying and documenting human-rights abuses in the country. News of arrests, KGB harassment, or psychiatric abuse would pass from person to person until it reached the committee, which then launched letter-writing campaigns in Russia and abroad. Shafarevich himself authored two hefty committee reports—on the abridgment of religious freedoms and on the use of punitive psychiatry.

At the time, the dissidents had no unifying ideology; they were a loose agglomeration of reform-minded communists, right-leaning religious activists, and Westernizing free-speech enthusiasts. Nor did the dissident movement have a program or even a particular goal larger than the struggle against individual abuses of human rights. Twenty years later, the weakness of this vision became clear, when former dissidents joined the rest of the country in staring blankly into the postcommunist void. But in the early Seventies, the lack of cohesion within the dissenting group was the key to its existence: There weren't many people who were willing to risk their social status or their freedom for the sake of opposing the regime. To draw ideological distinctions among them hardly seemed profitable.

Shafarevich, however, felt otherwise. Unlike many of his fellow oppositionists, he longed for a grand cause, a sense of belonging to something truly extraordinary. And the insularity and ideological vagueness of the dissident community troubled him. "If someone was arrested, then there were letters of protest written about that," recalls Shafarevich with distaste. "Then the people who wrote the letters were also arrested. And it seemed that if they stopped arresting, they would stop writing letters, and if they stopped writing, they would stop arresting. One [group] fed off the other. But from the point of view of the people, the general population, all this created a terrible impression." The community of dissenters was so small and closed, and the scope of issues that occupied them so narrow, says Shafarevich, that the "people" had no use for their own advocates. This is a view that many former dissidents, including those who occupy the opposite side of the political spectrum from Shafarevich, have come to agree with.

**Aleksandr Solzhenitsyn once said of Shafarevich that "no one matches his willingness to die for the motherland rather than find salvation in the West."**

Real dissidence, for Shafarevich, did not involve a provisional defense of human dignity against the state. It required a big idea. And if the big idea was not going to be given to Shafarevich, he would have to invent it. In the mid-1970s he set about his intellectual search in the methodical manner of the exact scientist, reading everything he could get his hands on. Today, glassed-in bookshelves line the walls of his home office—a room so clean, light, and spacious that it seems to have been airlifted out of a wealthy Scandinavian country and dropped into Moscow's academic neighborhood. Many of the books are in French, German, and English; the nationalist philosopher has had a cosmopolitan education.

In the style of a nineteenth-century savant, Shafarevich adopted a truly epic approach to his project. His first major political work—*Socialism as a Phenomenon in World History*—traces and attacks the socialist idea from Plato's *Republic* through Jean Paul Sartre. As in his other writings, he overwhelms the reader with the sheer amount of raw data, plotting a narrative graph through the centuries, and then making a sudden, unexplained leap to present his conclusion: in this case, that socialism is an expression of humanity's urge to self-destruct. In its insistence on absolute equality, he implies, socialism strips human beings of all that is essentially human, thereby indulging a primal collective death wish. Shafarevich argues little; rather, like a lab scientist growing hundreds of bite-size socialist philosophies in petri dishes, he strings observations together to support his startling and ardently presented theory.

Shafarevich's passionate style and large ambitions quickly proved alluring to his allies. In his 1975 autobiographical work, *The Oak and the Calf*, Solzhenitsyn virtually deified Shafarevich. "Among contemporary Soviet intellectuals," he wrote, "I have met almost no one who matches his willingness to die for the motherland rather than find salvation in the West."

**Solzhenitsyn's** characterization of his comrade sums up a conflict that first divided Russia's intellectuals in the 1840s—and came to split up the Soviet-era dissidents as well. Russian intellectuals have typically seen themselves as either Westernizers or Slavophiles. Both orientations were originally nationalist in spirit, taking root in Russia's deeply ingrained inferiority complex vis-à-vis Western Europe. But the differences between the two groups were considerable. The Westernizers, following a tradition begun by Peter the Great, emphasized the European roots of Russian culture and saw the nation's future in a successful transplantation of Western social and cultural achievement. The Slavophiles, on the other hand, brought a heavy dose of mysticism to their assertions that Russia was fundamentally different from the West and therefore better, and that overzealous Westernizers posed a direct threat to Russian culture.

Insofar as the intelligentsia shaped the Russian Revolution and its immediate aftermath, the first half of this century was marked by a dominance of the Westernizers over the Slavophiles. After all, Soviet intellectuals were beholden to Karl Marx, a German Jew. But when the intelligentsia once again began to emerge as an oppositional social force in the 1960s, the dividing line reappeared. Most members of the dissident movement appeared to be Westernizers. Shafarevich, Solzhenitsyn, and others, however, felt almost personally wounded by what they perceived as the dissidents' disdain for the motherland. In particular, Shafarevich deplored the willingness of many dissidents to leave their country and live abroad. He says: "I remember



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times when someone would be leaving [the country]. There would be a going-away gathering, and someone would offer this toast, 'May they all croak.' And you'd ask, 'Excuse me, who?' Of course, what was meant was that *we* all should croak. All who remained. Those who remained were slaves, and all decent people left." According to Shafarevich, the dissidents believed that "this is a terrible country that should be demolished to its foundation."

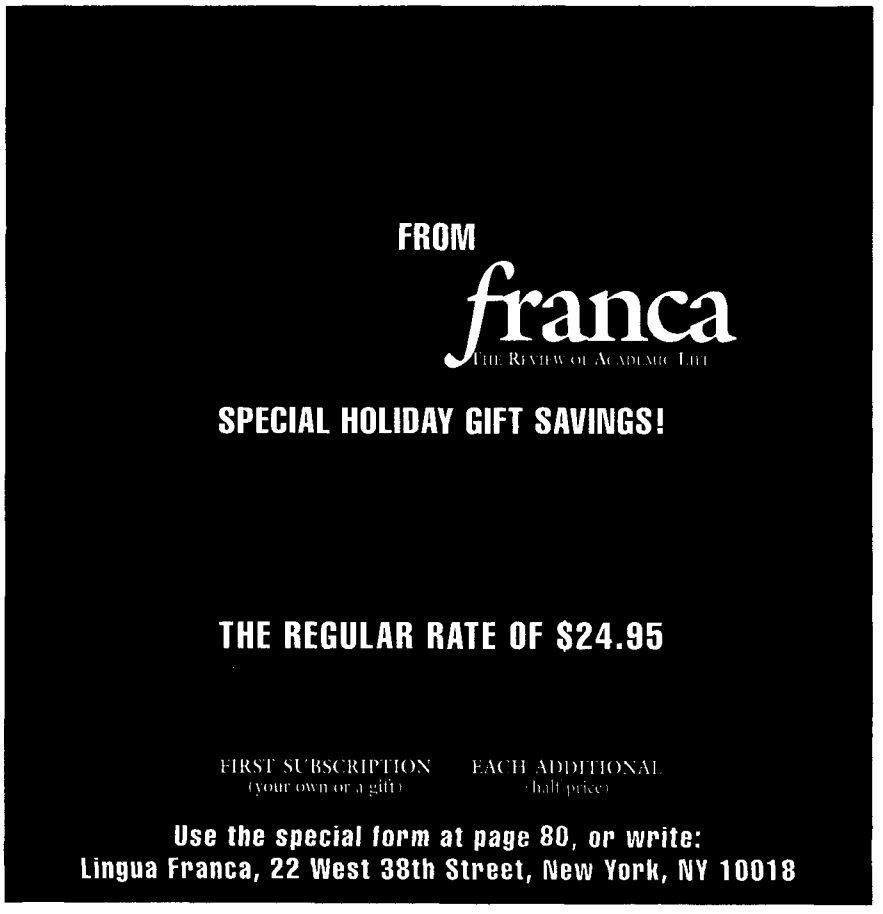
As Shafarevich knows, there are two questions that have beguiled the Russian intelligentsia for a century or more. The first, formulated by the writer Nikolai Chernyshevski, asks, "What is to be done?" The second, posed by the philosopher Aleksandr Herzen, is just as resonant: "Who is to blame?" For Westernizers, it is the Russian people who are to blame for their ills. At the extreme, they argue that Russians are slaves by nature, and long for dictatorship. For Slavophiles like Shafarevich, however, blame is placed squarely on the West and the Westernizers themselves. "The introduction of elements of Western culture into Russia broke the traditional character of Russians, disturbed their national identity," he explains. "The West was present in Russia not in the form of foreigners who came here, but in the form of the Marxist doctrine, on the basis of which Russia was restructured and which is of purely Western genesis. Marxism has no roots in Russia. It was purely a doctrine imported and forced from without, having ripened and been born in the West." The Russian people, then, are victims, and they are victims most of all of the Westernizers' hatred of them.

In 1981 Shafarevich formulated his philosophy of history in a barbed essay titled *Rusophobia*. The treatise, which circulated in samizdat, offers a specific answer to the "Who is to blame?" query. Drawing from his wide-ranging library, Shafarevich makes use of the work of the turn-of-the-century French historian Augustin Cochin, who advanced the idea of a "small people"—a minority group that holds views that are in direct opposition to the majority but succeeds in fomenting major social change nonetheless. Cochin applied his theory to the French Revolution, which, he argued, was brought about by just such a small, driven minority. Cochin's "small people" was a social, not an ethnic, concept. Shafarevich, however, gave it a new spin. "It occurred to me that every period of major transformations has its own 'small people,'" he wrote in *Rusophobia*. So who are the "small people" of Russia? "It jumps out at you that there was an especially high concentration of Jewish names among the leaders and executors of actions that were taken at the most painful moments," he concluded.

**Shafarevich's outstanding intellectual and dissident credentials allowed him to play the time-honored game of anti-Semitic thinkers: Spot the Jew.**

**Shafarevich's polemic** fell on fertile soil, enriched by the Brezhnev government's apparent encouragement of ultranationalist underground organizations such as Pamyat. Shafarevich was a godsend to the emerging rightists. His outstanding intellectual and dissident credentials offered them credibility, and allowed him to play the time-honored game of anti-Semitic thinkers: Spot the Jew. In a remarkable facsimile of scholarship, *Rusophobia* attaches some one hundred name-dropping footnotes to its fifty pages of text. Wherever a suspected Jew has figured in Russian history, we are sure to know.

*Rusophobia,* like many other works that had circulated in samizdat, was officially published in 1989, shocking and alienating Shafarevich's former allies in the dissident movement. And in the ensuing uproar, he fell further into the open arms of the ultranationalist right. To be sure, the company in which he now found himself sometimes made him a bit queasy. He brushed off most of the militantly nationalist groups as hopelessly marginal. Still, he began to publish in *Zavtra* ("Tomorrow"), an ultranationalist newspaper. Three years ago, he joined the board of the National Salvation Front, the "red-brown" coali-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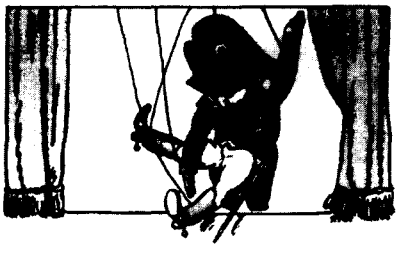

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# *Anti*-Sakharov

tion of ex-communists and nationalists that made heavy use of anti-Semitic smear tactics in its campaign against the Yeltsin government.

In October 1993 the National Salvation Front fell into ruin, and ever since Shafarevich has withdrawn from practical politics. Instead, he's devoted himself to refining his voice of moral and intellectual authority. He's compiled a three-volume edition of his collected works; and the first two volumes, containing his philosophical essays, articles, and interviews, appeared in December 1994. The black hardcover books, issued in a press run of 25,000, sold out at Moscow's academic bookshops and at the House of Scholars in less than two months. (The publication of the third volume, which contains his mathematical writing, seems to have been delayed indefinitely.)

**Shafarevich's special talent is to offer a theory that allows Russian intellectuals to escape responsibility for the chaos that threatens to engulf them.**

A year and a half ago, Shafarevich also began work on his film opus, *The Third Patriotic War*. The film's purpose is an urgent one, Shafarevich explains: "As in 1812, when Moscow was occupied by Napoleon, as in 1941, when Hitler was already at the Volga—we are in the same situation, in danger of imminent destruction. In both cases, victory came about because the people realized that the country was in grave danger. Thanks to this, they were capable of great sacrifices. I think that now we are speaking of the same thing. The question is: Will the people realize the situation in the same way—as a national catastrophe?"

To bring this truth to the people, Shafarevich created an hour's worth of emotionally charged celluloid. The result is a screeching propaganda vehicle that cuts from archival footage of postrevolutionary famine and Stalinist brutality to himself lecturing in the studio to an all-Shostakovich sound track and a masterful recitation of Anna Akhmatova's blood-chilling "Requiem." Shafarevich is no master of montage, but the film has its brute force. Following the screening at the House of Scholars, the audience of about three hundred sat shell-shocked for a few minutes and then burst into collective praise of the author. "Professor Shafarevich, you are our pride and honor," intoned an elderly female Ph.D. in economics. "Thank you for showing us the light," contributed a mathematics Ph.D. (It is traditional at the House of Scholars to list one's scholarly credentials before speaking.)

Following these encomiums, an elderly man approached Shafarevich on the dais. "You show Stalinist atrocities and flash the names of the Jews [who worked for Stalin]. Why did you do that?" the man asked, clasping his hands nervously. "Oh, the anti-Semitism accusation again," sighed Shafarevich. "That is *the way it was*."

**For all the grandiose** rhetoric and nasty talk, Shafarevich is reluctant to discuss the details of his political vision. Would he prefer a czar or a general? Should Russia annex its neighbors or keep far enough away from them? No answers. His job, as he sees it, is merely to wake "the people" up to the tragic truth of coming doom. When pushed, he adds only that he sees Russia at a divide—between good and evil, between God and godlessness, between the West and its soul. He is not optimistic about the future, he says, but he maintains that he has faith in the Russian people.

Shafarevich's considerable passion, his uncynical belief in the power of words and moving pictures—these are part of his allure. Another part is the absolution he offers. These days, Russia's glum intelligentsia often asks itself, How did things come to this? And it wonders if it has only itself to blame. Shafarevich's special talent is to offer a theory that allows intellectuals, and the Russian people more generally, to escape responsibility for the chaos that threatens to engulf them.

In Shafarevich's ingenious recasting of



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history, both Lenin and Gorbachev are human expressions of a single event—the ongoing destruction of Russia. "The revolution," he explains, "was the preliminary phase of perestroika. The revolution destroyed ethnic roots. It destroyed the peasantry. It destroyed the religious worldview. It destroyed, to a significant extent, the faith in some united history and national tradition. Once that leveling had taken place, it became possible to take the next step toward disassembling the country's economy, and its science, and turning it into a breeding ground for the West." In other words, the revolution isolated Russia from the outside world and weakened it. Then perestroika exposed Russia to the outside world and weakened it. All roads lead to the motherland's demise. Naturally, one is compelled to ask who authored such a devilish plan. The answer is, of course, "the small people."

Shafarevich stops just short of saying that every destructive event in twentieth-century Russian history stemmed from a "small people's" plot: His disciples can fill in that part, allowing him to note, from time to time, that he never said any such thing. He doesn't have to. The pressing need is to escape the unbearable weight of responsibility, and with his vision of the past he accomplishes precisely that.

Unlike his former colleagues in the dissident movement, who are paralyzed with guilt at the prospect of exercising power, Shafarevich, having cleansed himself, can attend to the task of rousing the troops. The nature of the battle to which he is calling his followers is vague. Still, the purpose of *The Third Patriotic War,* according to Shafarevich, is to create battle-ready troops to stand up for God and country.

Will the campaign ever get started? In today's Russia, the public is generally sullen, disenchanted with politics and with political and intellectual leaders of every stripe. It's not clear if anyone can reinvent the role of intellectual as prophet, the near-messianic stance of a Tolstoy or Solzhenitsyn. But if anyone is likely to, it may be Shafarevich, who has all the right gifts and, convinced as ever of the motherland-saving potential of his truth, is always ready with the next move. LF

*Masha Gessen is a contributing editor of* Lingua Franca. *Her article "The Parallel University" appeared in the November/December 1994 issue of* LF.


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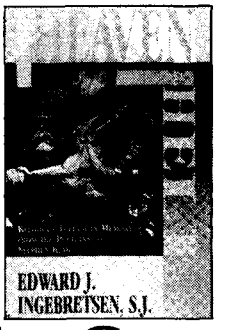


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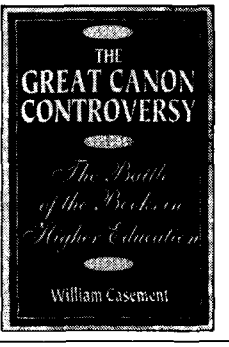


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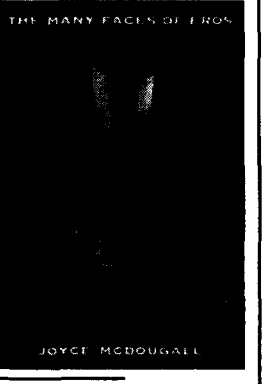


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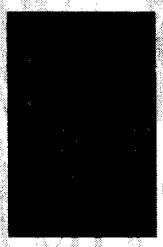

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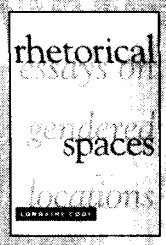


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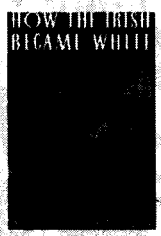


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# INVISIBLE, INC.

*Continued from page 45*

if he wanted to—so I was informed by Ray Roberts, the novelist's friend and former editor. How? All Pynchon need do is declare that he did, in fact, write the letters. Then he could deny Anderson and Gardner permission to reprint them. It is, by any standard, a peculiar strategy—particularly coming from Roberts, who emphatically denies that Pynchon wrote the letters. And it's just the sort of paradoxical twist that keeps the Pynchonians so enthralled.

For regardless of who wrote the letters, the Tinasky story has emerged as an odd supplement to Pynchon's fiction. Throughout Pynchon's novels, characters comb the world for hidden clues, the signs of an order "behind the visible." In *The Crying of Lot 49,* for example, Oedipa Maas trembles on the verge of some vast epiphany—she discovers, or imagines, that a secret postal system, the Tristero, has been operating across the centuries. The proof is almost within her reach: "Other revelations ... now seemed to come crowding in exponentially, as if the more she collected the more would come to her, until everything she saw, smelled, dreamed, remembered, would somehow come to be woven into The Tristero."

Is the search for Wanda Tinasky just another of Pynchon's elusive quests, an infernal machine to confound his readers and blow up the academic industry surrounding his work? Or is it just a case of literary wish fulfillment, dreamed up by overzealous fans and fantasists?

Wanda Tinasky could well be a Pynchon character. Or maybe not. (She isn't saying.) But one thing is certain, at least—the scholars on her trail have wandered into a distinctly Pynchonian universe, where all inquiries tangle up, or lead nowhere. Or as *Gravity's Rainbow* instructs us, in another of the recluse's Proverbs for Paranoids: "If they can get you asking the wrong questions, they don't have to worry about the answers." LF

*Scott McLemee is a contributing editor of* Lingua Franca. *His article "The Third Man" appeared in the July/August issue of* LF.



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# THE AUSTEN PAPERS

*BOOK REVIEWS RARELY MAKE NEWS, especially when the author under discussion is dead. But last month, the* London Review of Books *raised a considerable row with its treatment of* Jane Austen's Letters, *a new edition of Austen correspondence published by Oxford University Press. The review, written by Stanford professor Terry Castle, appeared under the provocative banner "Was Jane Austen Gay?" And before long, a number of British newspapers rose up in indignant anger at the thought.* Time *and* Newsweek *ran items on the article soon after, noting a "literary tempest over Jane Austen's private life."*

*In fact, Castle's essay makes no particular assertions about Austen's sexuality. But it does argue that intimate same-sex relationships were common in Austen's time, and that Jane's relationship with her much-vilified sister Cassandra was the most passionate of her life. Castle adds that "a kind of homophilic fascination" can be found in much of Austen's writing. Castle's review, along with the subsequent correspondence in the* London Review, *follows in excerpted form.*

• • • • • • • • • • •

**_Jane Austen's Letters_**
**edited by**
**Deirdre Le Faye**
**Oxford University Press**

IT IS IMPOSSIBLE FOR THE LOVER OF JANE Austen—and lover is the operative word here—to have anything but mixed feelings about Austen's older sister Cassandra. On one hand, we owe to Cassandra the only surviving (if bad) portraits of Austen other than silhouettes: the famous, somewhat lopsided sketch of 1801, in which the novelist's mouth is awkwardly pursed and her eyes, gazing in different directions, look like small, astigmatic raisins [see above]; and an equally inept watercolor back-view from 1804, in which nothing of Austen can be seen—Cassandra giving her all to the rendering of the complicated dress and bonnet—except the nape of a neck, the exposed back of one hand, and a tentative, slipper-clad foot. Crude they may be, yet without these sisterly gleanings we would know next to nothing of Austen's face or figure or how she held herself in space: Dead at 42 in 1817, she is part of that last, infinitely poignant, generation of human beings who lived and died before photography.

On the other hand, one can only deplore Cassandra's high-handed actions after Austen's death; these included burning great quantities of her sister's letters and censoring others by snipping pieces out of them. The vast majority of these letters were written to Cassandra herself. Though Austen wrote from time to time to other members of the large Austen clan—her three brothers and their wives, various favorite nieces and nephews—Cassandra was the person around whom her life revolved, and she wrote regularly to her whenever they were separated. (Spinsters both, the two Austen sisters lived together all their adult lives—first at Steventon and Bath with their parents, then after their father's death in 1805, with their mother and a female friend at Chawton in Hampshire.) At her own death in 1845, Cassandra bequeathed the scant batch of letters she had saved from the flames to her grand-niece, Lady Knatchbull, whose son, Lord Brabourne, had them published—like precious relics—in 1884. A number of other letters have surfaced since then; the great Austen scholar, R.W. Chapman, issued the first modern edition of the correspondence in 1932. Still, only 161 Austen letters are known to exist today, and many only in Cassandra-mangled form . . . .

What was the relationship between Cassandra and Jane like? In a telling family memoir from 1867, James Edward Austen Leigh, Austen's nephew, described it thus:

> Their sisterly affection for each other could scarcely be exceeded. Perhaps it began on Jane's side with a feeling of deference natural to a loving child towards a kind elder sister. Something of this feeling always remained; and even in the maturity of her powers, and in the enjoyment of increasing success, she would still speak of Cassandra as of one wiser and better than herself.



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# THE AUSTEN PAPERS

In childhood, when the elder was sent to the school of a Mrs. Latoumelle in the Forbury at Reading, the younger went with her, not because she was thought old enough to profit much by the instruction there imparted, but because she would have been miserable without her sister; her mother observing that "if Cassandra were going to have her head cut off, Jane would insist on sharing her fate." This attachment was never interrupted or weakened. They lived in the same home, and shared the same bedroom, till separated by death.

Cassandra was "colder and calmer," wrote Austen-Leigh; and the entire family seems to have shared his not-so-secret preference for Jane. Another Austen nephew, Henry, of whom Austen had been particularly fond in his teens, told a cousin after Austen's death that whenever he visited the house at Chawton—where Cassandra and Mrs. Austen lived on for some years—"he could not help expecting to feel particularly happy ... and never till he got there, could he fully realize to himself how all its peculiar pleasures were gone."

*In Austen's fiction, men are inevitably inferior to sisters.*

PERHAPS BECAUSE OF THE AMBIVALENCE Cassandra inevitably inspires—implicit in everything everyone says about her is the unspoken question, Why did Jane have to be the one to die?—biographers and critics have tended to downplay her centrality in Austen's life. Even the sympathetic Chapman sought to depersonalize the sororal relationship: Defending the surviving Jane–Cassandra letters against charges of being "trifling" in subject and style, he asserted that the sisters' purpose in writing to one another was to exchange information not only "between themselves, but between two branches of a large family. There are indications that these letters and others like them were read by, and to, a number of people. Even if this had not been so, it would not have been consonant with the sisters' temperament, or with their way of life, to exchange letters of sentiment or disquisition." Deirdre Le Faye suggests we consider Austen's letters to Cassandra "the equivalent of telephone calls between the sisters"—"hasty and elliptical," full of family news, but little more.

It is certainly true that the surviving letters contain their share of trivia. Whole passages can go by as a blur of names and now meaningless events.... Elsewhere we learn more than we want to know, perhaps, about the incessant visits of various collateral family members, the meals eaten and cups of tea drunk, whether fires have been necessary in the sitting-room, the muddy state of nearby roads, and similar minutiae.

And yet reading through the correspondence in 1995—especially in the light of recent historical findings about the psychic complexity of female-female relationships in late eighteenth and early nineteenth-century Britain (the recently discovered diaries of Austen's lesbian contemporary Anne Lister are an example)—one is struck not so much by the letters' hastiness or triviality as by the passionate nature of the sibling bond they commemorate. Sororal or pseudo-sororal attachments are arguably the most immediately gratifying human connections in Austen's imaginative universe. It is a curious yet arresting phenomenon in the novels that so many of the final happy marriages seem designed not as much to bring about a union between hero and heroine as between the heroine and the hero's sister. At the end of *Northanger Abbey,* while the heroine Catherine Morland is clearly delighted to marry the entertaining Henry Tilney, the most intense part of her joy seems to derive from the fact that in doing so she also becomes "sister" to his sister Eleanor, whose subtle approbation she has sought and glowingly received throughout the novel. But even Austen's heroes are often more like sisters than lovers in the conventional sense. The soft-mannered Henry, for example, takes a feminine interest in fabrics, and "comforts" his female relations with his knowledge of muslins and chintzes; and he is repeatedly contrasted with his father, General Tilney—a far more domineering and stereotypically masculine type.

Reading Austen's letters to Cassandra, one cannot help but sense the primitive adhesiveness—and underlying eros—of the sister-sister bond. The first surviving letter dates from 1796, when Austen was 20 and Cassandra 23. From the start the tone is rhetorical, literary (not like a phone call at all), and one of whimsical yet fierce attachment. Austen wants more than anything to make her older sister laugh. As in her novels, she uses first lines flirtatiously, like comic bait, to catch Cassandra in webs of mock-heroic invention. From 1801: "Expect a most agreeable letter, for not being overburdened with subject (having nothing at all to say) I shall have no check to my Genius from beginning to end." "This will be a quick return for yours, my dear Cassandra," she begins a missive from 1813, "I doubt its having much else to recommend it, but there is no saying, it may turn out to be a very long, delightful Letter." "Here I am, my dearest Cassandra, seated in the Breakfast, Dining, Sitting room, beginning with all my might." And again, from 1814: "Do not be angry with me for beginning another letter to you. I have read the Corsair, mended my petticoat, & have nothing else to do."

Once Cassandra is ensnared, Austen holds her fast with in-jokes and sisterly games of style, complete with lovable misspellings. For all the family gossip they impart, Austen's letters remain intensely scripted: full of parodic references to shared reading and the cherished (or maligned) books of female adolescence. "So much for Mrs. Piozzi," Austen concludes after a passage of ludicrous Miss Bates-like ramblings on the salutary effects of the Bath waters, "I had some thoughts of writing the whole of my letter in her stile, but I believe I shall not." She parodies Pope's comic catalogues ("In a few hours You will be transported to Manydown—& then for Candour & Comfort & Coffee & Cribbage"), Johnsonian lapidary pronouncement ("I am looking over Self Control again, & my opinion is confirmed of its being an excellently meant, elegantly written Work, without anything of Nature or Probabil-



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ity in it"), the effusions of Mrs. Radclyffe ("the shades of Evening are descending & I resume my interesting Narrative") and the twee Caledonian jests of Sir Walter Scott ("I do not write for such dull elves!"). Elsewhere she announces: "I am going to write nothing but short Sentences." The result—rather more uncannily—is like proto-Gertrude Stein:

> There shall be two full stops in every Line. Layton and Shear's *is* Bedford House. We mean to get there before breakfast if it's possible. For we feel more & more how much we have to do. And how little time. This house looks very nice. It seems like Sloane St moved here. I believe Henry is just rid of Sloane St—Fanny does not come, but I have Edward seated by me beginning a letter, which looks natural.

One can imagine the pleasure-addiction such writing engendered. For the reader, like Cassandra, is seduced by the constant foolery: "I will not say that your Mulberry trees are dead, but I am afraid they are not alive." "What dreadful Hot weather we have!—It keeps one in a continual state of Inelegance." "So much for that subject; I now come to another, of a very different nature, as other subjects are very apt to be." "Where shall I begin? Which of all my important nothings shall I tell you first?"

***More than anyone else, Cassandra provided the essential ballast in Austen's life.***

AND WHAT *OF* THESE IMPORTANT NOTHINGS? IT IS FREQUENTLY said of Austen's letters that they "illuminate" the world of her fiction. This is certainly the case, though to say so is hardly to say very much. Sometimes, it is true, Austen comments directly on work in progress—in particular, on the earlier novels, *Sense and Sensibility, Pride and Prejudice,* and *Mansfield Park.* (In a famous letter written just after the publication of *Pride and Prejudice* in 1813, she tells Cassandra that she is "vain enough" over her book, but thinks it "rather too light & bright & sparkling; it wants shade.") But what advocates of Austen's correspondence usually mean is that the letters deal in a general way with the same topics explored in the fiction: marriages and family life, parties and balls, domestic entertainments and the now-antiquated courtship rituals of the early nineteenth-century provincial English gentry.

Yet with Cassandra in mind, one wants to put a finer point on it. Both Austen and Cassandra received marriage proposals at different points in their lives; Cassandra was in fact engaged to be married in 1797, only to have her fiancé die of a fever in the West Indies. Austen received at least two proposals in her youth, both of which she turned down. Biographers have made much of a mysterious "gentleman" at Lyme Regis in 1804–5 who, according to Austen's niece Caroline (who heard about it from Cassandra), had "seemed greatly attracted by my Aunt Jane ... I can only say that the impression left on Aunt Cassandra was that he had fallen in love with her sister, and was quite in earnest. Soon afterwards they heard of his death." Whatever one makes of the story (and Austen's own part in it goes unrecorded) neither she nor Cassandra showed much real inclination for matrimony later in life. One can't help but feel that both found greater comfort and pleasure—more of that "heartfelt felicity" that Emma Woodhouse finds with Mr. Knightley, or Elizabeth Bennet with the handsome Darcy—in remaining with one another.

The letters from Austen that Cassandra allowed to survive testify to such a primordial bond. Virginia Woolf observed of Austen's fiction that "it is where the power of the man has to be conveyed that her novels are always at their weakest." Perhaps this is because men are inevitably inferior to sisters. Even more so than in the fiction, Austen displays a remorseless eye in the letters for male fatuousness. It is as if she were at once trying to reassure Cassandra—no one is good enough for me but you—and inviting her complicitous laughter. Men are fools and imaginists and know nothing of the droll, shared cynicism of intelligent women. Thus of one admitted suitor, gone out of Hampshire to practice law in London, she writes sardonically in 1798:

> It will all go on exceedingly well, and decline away in a very reasonable manner. There seems no likelihood of his coming into Hampshire this Christmas, and it is therefore most probable that our indifference will soon be mutual, unless his regard, which appeared to spring from knowing nothing of me at first, is best supported by never seeing me.

"Your unfortunate sister was betrayed last Thursday into a situation of the utmost cruelty," Austen begins another letter from 1801; "I arrived at Ashe Park before the Party from Deane, and was shut up in the drawing-room with Mr. Holder alone for ten minutes." A flirtation with the silly, would-be alluring Mr. Evelyn is endured for the sake of his shiny new phaeton: "There is now something like an engagement between us & the Phaeton, which to confess my frailty I have a great desire to go out in;—whether it will come to anything must remain with him.—I really beleive [*sic*] he is very harmless people do not seem afraid of him here, and he gets Groundsel for his birds & all that." The comically appended "all that," with its sly echo of an appropriate line from *The Rape of the Lock* ("*Snuff,* or the *Fan,* supply each Pause of Chat, / With singing, laughing, ogling, and all that"), is Popean indeed in its brisk satiric dismissal.

When Austen encounters, rarely, a man who disturbs her sexual self-possession, her protestations of dislike are liable to become spinsterish and strident. The handsome, unfriendly Henry Wigram "is about 5 or 6 & 20, not ill looking & not agreeable.—He is certainly no addition.—A sort of cool, gentlemanlike manner, but very silent ... I cannot imagine how a Man can have the impudence to come into a Family party for three days, where he is quite a stranger, unless he knows himself to be agreeable on undoubted authority." But for the most part she retains her levity—to the point of joking with Cassandra about various possible (impossible) matches. One



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# THE AUSTEN PAPERS

James Digweed, she teases her sister, "must be in love with you, from his anxiety to have you go to the Faversham Balls, & likewise from his supposing that the two Elms fell from their grief at your absence." ...

If men are ultimately insignificant, women, by contrast, are a source of unending sisterly preoccupation. Austen's physical descriptions of women—their faces, voices, hair, clothing, comportment at balls and in sitting-rooms—are funny, complex, often poignant, and as exquisitely drawn as any in her fiction. Yet they inevitably reveal, too, what can only be called a kind of homophilic fascination. Unlike men, women have bodies to be scrutinized and discussed, admired or found wanting. Thus Mrs. Powlett, seen at a dance in 1801, "was at once expensively & nakedly dressed; we have had the satisfaction of estimating her Lace & her muslin." Of a Mrs. and Miss Holder: "it is the fashion to think them both very detestable," but "their gowns look so white & so nice I cannot utterly abhor them." "*Miss* looked very handsome," she says of another plausible young lady, "but I prefer her little, smiling, flirting Sister Julia." "I admire the Sagacity & Taste of Charlotte Williams," the novelist writes approvingly in 1813; "those large dark eyes always judge well. I will compliment her, by naming a Heroine after her."

At times the sexuality of women's bodies elicits oddly visceral effects: "I looked at Sir Thomas Champneys & thought of poor Rosalie; I looked at his daughter & thought her a queer animal with a white neck." "I had the comfort of finding out the other evening who all the fat girls with short noses were that disturbed me at the 1st H. Ball. They all prove to be Miss Atkinsons of Enham." "I have a very good eye at an Adultress," she boasts in 1801, after seeing a well-known demirep at the Pump Room in Bath, "for tho' repeatedly assured that another in the same party was the *She,* I fixed upon the right one from the first." Even unseen women

# AFTERMATH

There has been a spate of reports in the British press saying that in my essay about Jane Austen's letters I made the claim that Jane Austen "may have been gay" or may have had a "lesbian relationship" with her sister Cassandra.

My comments have been grotesquely, indeed almost comically, distorted. Nowhere in my essay did I state that Jane Austen was a lesbian—certainly not in the modern clinical sense of the word—or that she had sex of some sort with her sister. As a number of Austen scholars and biographers consulted about the matter have pointed out, there is no evidence suggesting that Jane Austen had sexual relations of any sort with anyone, let alone with her sister Cassandra.

I stand by what I *did* say in the piece, however: that Austen's relationship with Cassandra was unquestionably the most important emotional relationship of her life, that she lived with her sister on terms of considerable physical intimacy, and that the relationship—I believe—had its unconscious homoerotic dimensions. I am amazed, frankly, that in 1995 this should be considered so controversial and inflammatory a statement. Social historians have been writing for the past twenty years about the profoundly homosocial nature of middle- and upper-class English cultural life in the eighteenth and nineteenth centuries: The sexes were highly segregated, and powerful emotional (and sometimes physical) ties between persons of the same sex were both common in the period and often expressed in highly romantic or passionate terms. Unmarried women, especially siblings, frequently shared a bed—as Austen and Cassandra did for all of their adult lives. I have been accused of "not realizing" that such physical intimacy between women was in fact "normal" or "common" in the period, when that was precisely part of my point. The culture at large reinforced—far more than our own culture does today—same-sex intimacy of all kinds. To point to a "homoerotic" dimension in the Austen/ Cassandra relationship is in one sense simply to state a truth about the lives of many English women in the early nineteenth century: that their closest affectional ties were with female relatives and friends rather than with men.

Elaborating on this fundamental point, I suggested that specific elements in Austen's letters (the many satires on men and marriage) and in her novels (the compelling emotional importance given to sororal and quasi-sororal relations) indicate that she and Cassandra lived out a particularly intense version of the sister bond. Once again, I did not say that I thought Austen necessarily acted out such feelings in any explicitly sexual way—only that I believe such feelings were there. I take it as a psychological given, obviously, that parental and sibling attachments have an erotic dimension—indeed provide the basic models for all of our subsequent affective attachments. Surely literary critics writing in the *London Review* are still allowed to speculate about such things.

Sadly, the hysterical reaction on the part of a number of press commentators—that I have somehow "polluted the shrine" by daring to reflect along these lines about Austen's emotional life—seems grounded in the most banal (and morally bankrupt) anti-homosexual sentiment. The question of Austen's "sexual orientation" is not the real issue here. No one—including the most well-informed Austen scholar—will ever be able to make more than an educated guess about that. What is disconcerting about the press reaction to my review is that so many people, apparently, still consider the mere suggestion that someone like Austen might have had homosexual feelings such an appalling slur that any hope for sensitive debate on the matter becomes impossible. It is neither a crime nor a sin to love—in whatever way one is able—a person of one's own sex.

***Terry Castle, San Francisco***



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can be arousing; witness the peculiarly proprietorial fantasy inspired by the news that an Austen family friend is to marry a Miss Lewis at Clifton. "I would wish Miss Lewis to be of a silent turn & rather ignorant, but naturally intelligent & wishing to learn; fond of cold veal pies, green tea in the afternoon, & a green window blind at night." It is as if Austen were first conjuring the woman up, then projecting herself, shamanistically, into the role of tutor-husband.

Yet two female bodies are even more insistently "present" in the letters—Austen's and Cassandra's own. The extraordinary number of passages in the letters devoted to clothing, for example—on her trips to London and Bath Austen often bought fabric, pieces of trim and other items to be used in the making or refurbishing of her own or her sister's dresses—bespeak the close terms of physical intimacy on which she and Cassandra lived and the intense psychic "mirroring" that went on between them. A passage like the following, in which Austen's wish to have Cassandra "see" a gown being made up for her in Bath—and by implication the body that will wear it—is so fantastically detailed as to border on the compulsive:

> It is to be a round Gown, with a Jacket, & a Frock front, like Cath: Bigg's to open at the sides.—The Jacket is all in one with the body, & comes as far as the pocketholes;—about a half a quarter of a yard deep I suppose all the way round, cut off straight at the comers, with a broad hem. No fullness appears either in the Body or the flap;—the back is quite plain ... and the sides equally so.—The front is sloped round to the bosom & drawn in—& there is to be a frill of the same to put on occasionally when all one's handkerchiefs are dirty—which frill *must* fan back.—She is to put two breadths & a half in the tail, & no Gores;—Gores not being so much worn as they were;—there is nothing new in the sleeves, they are to be plain, with a fullness of the same falling down & gathered up underneath, just like some

In her review of Deirdre Le Faye's edition of Jane Austen's letters Terry Castle says: "It is a curious yet arresting phenomenon in the novels that so many of the final happy marriages seem designed not so much to bring about a union between hero and heroine as between the heroine and the hero's sister." What is really curious and arresting, however, is that such a statement should be made—and made not as a casual obiter dictum but as evidence for a theory that Austen was primarily attracted to her own sex—when it is demonstrably false.

The only example Castle gives is that of Catherine Moreland and Henry and Eleanor Tilney in *Northanger Abbey*. Many readers would find Henry's charm and sparkle quite sufficient reason for Catherine to want to marry him, even if the prospect of Eleanor as a sister-in-law was an added bonus. But let that pass. There are only seven other final happy marriages in the novels—the five principal ones plus Jane Bennet and John Bingley and Elinor Dashwood and Edward Ferrars. Of the seven men involved, three—Colonel Brandon, Mr. Knightley, and Edward Ferrars—have no sisters at all. John Bingley and Edmund Bertram have two each, but both pairs of sisters are unremittingly hostile to the women their brothers marry and definitely play no part at all in their achieved marital happiness. Wentworth's sister, the wife of Admiral Croft, is a genial lady, well disposed to all, but there is no particular affection between her and Anne Elliot. Which leaves Darcy and Georgiana. While it is clear that Elizabeth is going to guide and inspire her husband's unformed, motherless young sister, and will enjoy doing so, the prospect is dealt with in a paragraph and it would be ludicrous to regard it as a significant factor in the marriage.

Throughout the letters, as in the novels, when she is ridiculing defects of character, mind and body, Jane Austen is admirably even-handed in her choice of male and female victims.

***Kit McMahon,***
***Minchinhampton, Gloucestershire***

Terry Castle must have a gruesome imagination. He states in his lurid review of Jane Austen's *Letters* that "implicit in everything everyone says about Cassandra is the unspoken question: Why did Jane have to be the one to die?" I am compelled to point out that not everybody, myself for one, shares this view.

I also take issue with his drip-drip implication that Jane and her sister shared some sort of incestuous relationship. From his evidence Austen cannot remotely be said to "flirt" with Cassandra in the first line of her letters to her; or, if that is her aim, she does not manage very well. He also observes in what may be a typical masculine fashion that Austen's remorseless fatuousness was "as if she were at once trying to reassure Cassandra—no one is good enough for me but you." May I assure him one can observe (or read) men's foolishness without having an ulterior motive.

.....The reviewer goes on to speculate that Austen's physical descriptions of women reveal "a kind of homophilic fascination" and that Austen's and Cassandra's bodies are "insistently present" in her letters. He cites Austen's detailed description of a gown being made up for her in Bath. Has he never read a fashion magazine? This is a subject women (and men) will dwell happily on for hours in far more detail; but presumably Mr. Castle would consider them acting out "homoerotic imperatives."

I cannot finish without questioning one other observation—that Austen continually wants Cassandra to think about her "precise location in space." This is hardly borne out by Austen's remark that she is writing "in the Yellow room—very literally." One art of letter-writing is surely vivid description. How much more vivid a correspondent could there be than the novelist Austen, with her eye for detail and her playful imagination?

***Marianne Macdonald, Arts Reporter***
**London Independent**

We wonder what Ms. Mcdonald would have written had she been alert to the fact that Terry Castle is a woman.

***Editor, the*** **London Review of Books**



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of Marthas—or perhaps a little longer.—Low in the back behind, & a belt of the same.—I can think of nothing more—tho' I am afraid of not being particular enough.

Such passages remind us strikingly of how important a role clothes have played in the subliminal fetish-life of women—how much time women spend looking at one another, dressing one another and engaging in elaborate and mutually pleasurable "grooming behavior." Austen and Cassandra were hardly exempt: Indeed, the conventions of early nineteenth-century female sociability and body-intimacy may have provided the necessary screen behind which both women acted out unconscious narcissistic or homoerotic imperatives.

But the desire to be seen and imaginatively embraced—to be held in Cassandra's mind's eye—is everywhere in Austen's letters. "Own-body" references (to borrow a term from the sociologist Erving Goffman) are frequent in her correspondence and carry a powerful existential charge. She constantly invites her sister to think about her—about her precise location in space, or about the various physical sensations that either soothe or discomfit her. "I am in the Yellow room—very literally—," she tells Cassandra on arriving at their brother's estate in Kent, "for I am writing in it at this moment." "How do you do to day?" reads a somewhat plaintive missive from Bath; "I hope you improve in sleeping—I think you must, because I fall off, I have been awake ever since 5 & sooner, I fancy I had too much clothes over my stomach; I thought I *should* by the feel of them before I went to bed, but I had not courage to alter them." Far from being trifling, such details bring to life the phenomenology of the novelist's emotional life. Cassandra was indeed the person she slept with, we realize with a start, and without her sister's comfortable warmth, slumber itself was altered.

*Unlike men, women have bodies to be scrutinized and discussed, admired or found wanting.*

In their own way the letters to Cassandra may ultimately say more of Austen's fiction—the inner sensual content of the works—than other seemingly more relevant or better-known pieces of Austeniana.... The Oxford edition includes a series of letters Austen wrote in 1817 to her niece Fanny Knight, who was debating over several marriage proposals. Though one might expect them to shed light on the novelist's powers of empathy (Fanny's predicament is one that occurs often in Austen's fiction) they make for rather unpleasant reading. Were one wanting to make the vulgar case for Austen's homoeroticism, here would be the place to look: the tone is giddy, sentimental and disturbingly schoolgirlish for a 42-year-old woman. Austen was infatuated with Fanny and slips often into embarrassing coquetries: "You are inimitable, irresistible. You are the delight of my Life. Such letters, such entertaining letters as you have lately sent!—Such a description of your queer little heart! . . . I shall hate you when your delicious play of Mind is all settled down into conjugal & maternal affections." As a love adviser she is dithery and contradictory—sometimes fearing the hold Fanny has over men ("Mr J.W. frightens me.—He will have you"), at other times breathlessly suggesting new lovers for her. She is rather like her own Emma Woodhouse, who, in an excess of displaced amorosity in *Emma*, persuades her dimwitted little protégée, Harriet Smith, quite wrongly, that three different men are in love with her—with comically disastrous results.

What one ends up realizing is that more than anyone else Cassandra provided the essential ballast in Austen's life—was the caretaker of her mind and body, and guarantor of her imaginative freedom. ("Aunt Cassandra nursed me so beautifully!" Austen wrote to Fanny near the end of her life. "I have always loved Cassandra, for her fine dark eyes & sweet temper.") It is always surprising to realize that Jane Austen had a mother, who indeed outlived her: When she is mentioned, rarely, in the letters, it is only as a kind of background presence—someone there, but half-forgotten. (The ailing Mrs. Austen is recorded as saying to a grandson some years after Austen's death: "Ah, my dear, you find me just where you left me on the sofa. I sometimes think that God Almighty must have forgotten me; but I daresay He will come for me in His own good time.") Cassandra, one might say, was her real mother. And to the degree that Austen's fictions are works of depth and beauty and passionate feeling—among the supreme humane inventions of the English language—one suspects in turn it is because she loved and was loved by Cassandra.

CAN WE FORGIVE CASSANDRA HER JEALOUSY? READING THE last, wrenching letters in the new Oxford collection—those written by Cassandra herself to their nieces after Austen's agonizing death from Bright's disease in 1817—there is nothing for it but to do so. Cassandra sat by her sister's bedside all of the long final evening and night, at one point supporting Austen's dying head, which was "almost off the bed," in her lap for six hours. "Fatigue made me then resign my place to Mrs. J.A. for two hours & a half when I took it again & in about one hour more she breathed her last." "I *have* lost a treasure," she wrote to Fanny Knight a few days later, "such a Sister, such a friend as never can have been surpassed. She was the sun of my life, the gilder of every pleasure, the soother of every sorrow, I had not a thought concealed from her, & it is as if I had lost a part of myself." She had a ring made up with a lock of Austen's hair set in it—she wore it for the rest of her life—and dreamed of meeting her again: "I know the time must come when my mind will be less engrossed by her idea, but I do not like to think of it. If I think of her less as on Earth, God grant that I may never cease to reflect on her as inhabiting Heaven & never cease my humble endeavours (when it shall please God) to join her there." If such prayers are ever answered, one can only hope that she did. ❧

*Terry Castle is a professor of English at Stanford University. She is the author of* The Female Thermometer *(Oxford) and* The Apparitional Lesbian *(Columbia).*

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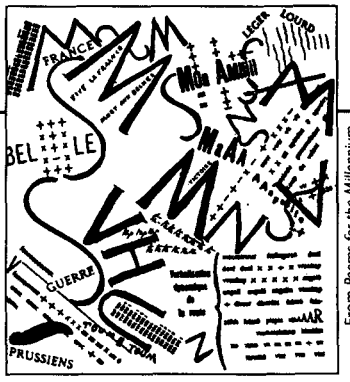

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# Letters to the *Editor*

*Continued from page 3*

can philosophers of mind who are men; yet his letter mentions both John Searle and Paul Churchland.

Can *Lingua Franca* readers think of a better way of dealing with this kind of nonsense? My own solution to the he/she problem is simply that we use the single words "heorshe," "hisorher," and "himorher." They look odd, but we would get used to them, as we have with thousands of other inelegant linguistic inventions. Through time they would begin to sound as one word, though it's hard to say what might happen to the pronunciations ("Hershey" for "heorshe"?) After all, "John's book" has managed to displace "John his book."

**Alan Gabbey, *Chair, Department of Philosophy, Barnard College***

## CREDIT CARD

As an appreciative reader of Suzette Haden Elgin's novels, I read with interest of Elgin's wide-ranging pursuits, including her illustration of science-fiction novels ["Elgin's Marvels," *LF*, May/June]. However, your readers may be misled by the illustration which accompanies the article. The illustration is of the back cover for *Native Tongue II: The Judas Rose*, with a caption suggesting the illustration is Elgin's. The picture, however, is by Jill Bauman Verandi, as is the cover art for the novel's predecessor, *Native Tongue: Who Speaks for the Stars.*

**Verna V. Gehring, *Assistant Professor of Philosophy, Hood College***

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## ON OUR MARX

Rick Perlstein's "Specters of Marx" [*LF*, May/June] begins with a quip about Ronald Aronson's daughter dancing on Marx's grave and ends with Aronson bemoaning the fact that Marxism is no longer a chic conversation topic at cocktail parties. The dismissal of Marxism by anecdote has always been a favorite trope of anti-Marxist leftists, but this goes too far.

I prefer the attitude of Jacques Derrida, someone who until recently might not have been seen as an ally of Marxism. Indeed, the title of Perlstein's article is also the title of Derrida's most recent book. In it, Derrida reminds us that there are many Marxisms, just as there are many communisms and socialisms. Some are being rejected, and rightly so. Others are thriving and developing new insights, in large part through their engagements with feminism, postmodernism, and, yes, deconstruction.

Derrida states in *Specters of Marx* that the reason for his writing about Marx today is not "in the first place to propose a scholarly, philosophical discourse. It is first of all so as not to flee from a responsibility"—the responsibility to forge a new International, to support liberation struggles the world over, and to recognize that the spirit of Marx will always inform these projects.

Aronson's wholesale rejection of Marxism is premature. Alternative Marxist visions are being formed that reflect the complexity of a world in which race, gender, ethnicity, and environmental concerns intersect with class. Marxism may no longer be the totalizing discourse that some would like, but it will remain central to any radical politics of the future.

**Stephen Cullenberg, *Professor of Economics, University of California, Riverside***

## CORRECTION

In "Can This Journal Be Saved?" [LF, July/August] *Lingua Franca* reported that the editors of *American Anthropologist* returned certain manuscripts already accepted by the previous editor. This was not the case; further, we regret any implication that Naomi Quinn made such a statement.



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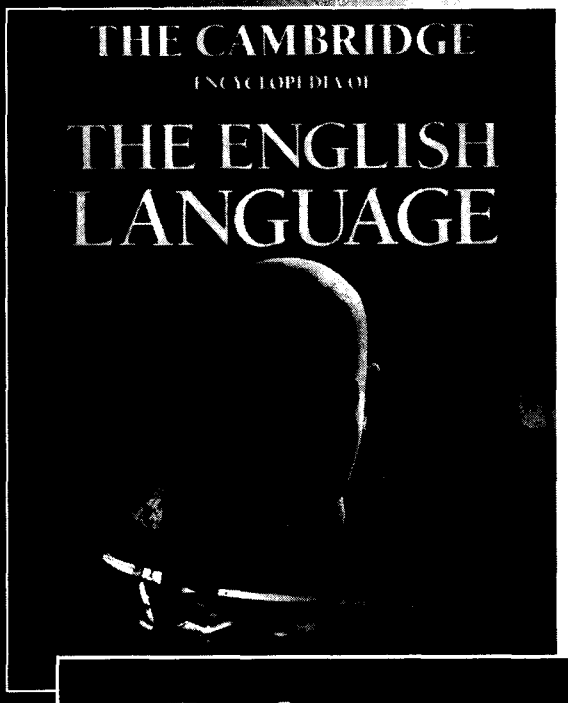


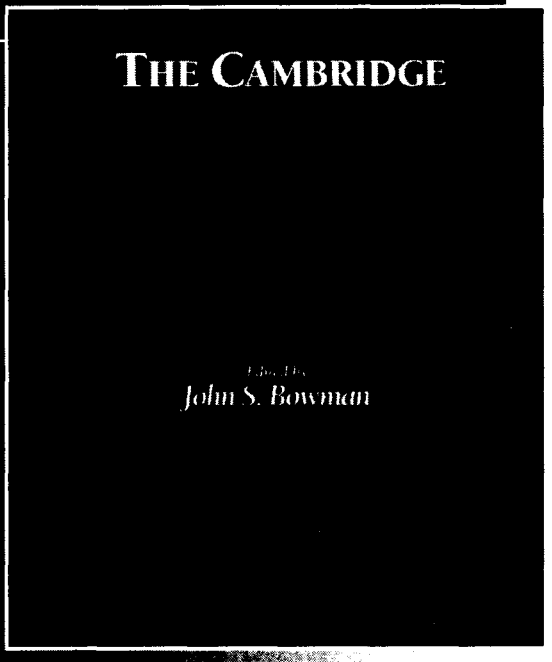


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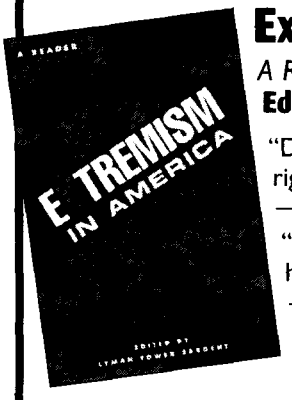


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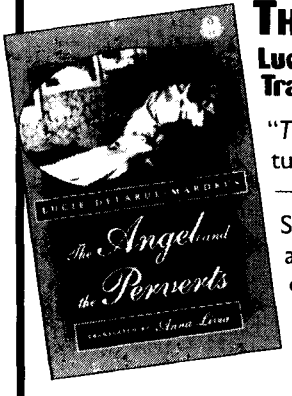


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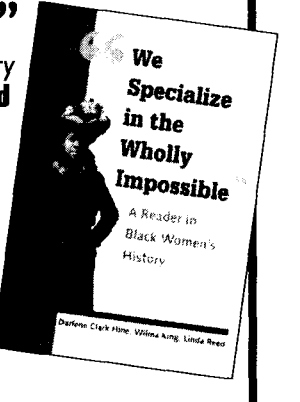


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**These tables** reflect:
(1) appointments since the summer of 1994 to positions in academic administration (some of the appointees may not yet have officially assumed their positions), and
(2) those positions for which, as we go to press, there is a search currently in progress or contemplate to make a permanent appointment. There are 137 searches listed here.

*Lingua Franca* has compiled information from 670 institutions, representing more than two-thirds of the Research, Doctoral, Masters, and Baccalaureate I colleges and universities in the United States.

**How to read the tables:** A line in black type announces an appointment made in the past year. Preceded by an "S" and in color, the line shows that the institution is currently carrying on, or planning to carry on, a search to make a permanent appointment to the position. The remainder of the line, in black, gives the name of the current holder of the position, and if that person holds an interim appointment.

The information is listed first by rank, and then by institution. The institutions have been grouped in order of the Carnegie Foundation's 1994 Classification of Institutions of Higher Education.

We have listed only those positions in academic administration most likely to interest the readers of *Lingua Franca*, who are in the great majority faculty, administrators, and scholars working in fields related to the liberal arts and sciences at four-year colleges and universities, and who themselves comprise a rich pool of potential applicants to these positions. We have not included positions which exclusively concern agriculture, business administration and management, engineering, law, library administration, or medicine and health.

*Lingua Franca* goes to great effort to ensure that our data is accurate and as complete as possible. However we know that JOBTRACKS is, as we go to press, incomplete and still not free from all errors. Consequently, we cannot be responsible for errors and omissions, and readers are advised not to act on any of this information without verifying it. This caveat applies with particular vigor to notices of searches. A search can be contemplated but not materialize. Furthermore, by the time the reader reads this, a search committee may no longer be accepting applications.

**If one of our items is in error or incomplete,** please let us know, on the stationery of the hiring institution, specifying your name and title. **Administrators:** Please keep us apprised of when searches begin, when they end, and the name of the new appointee.

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| Fayetteville S | Assoc Vice Chancellor Acad Affairs - Interim | Jeffries, Marye |
| Fort Hays S U | Vice Provost Acad Aff & Dean Grad Sch | Forsythe, James |
| Francis Marion U | Provost | Maultsby, Hubert |
| FresnoPacific | Acad Vice President | Loewen, Howard |
| Gardner-Webb C | Provost & Senior Vice President | Bonner, A. Frank |
| Gardner-Webb C | Vice President & Dean of Stud Development | Moore, Bruce |
| Gwynedd-Mercy | Vice President of Acad Affairs | Westcott, William D. |
| Hampton U | Provost/Exec Vice President | Daniel, Elinora |
| Hartford, U of | Provost | Ivey, Elizabeth |
| Hood C | Vice President/Dean Acad Affairs | Samet, Tom |
| Illinois Benedctn | Acad Vice President | Kittel, Phyllis |
| Jackson S U | Exec Vice President | Allen, Mildred |
| James Madison | Provost of the College of Arts & Letters | Whitman, Richard |
| John Carroll U | Acad Vice President - Interim | Wertheim, Sally H. |
| Kean C | Vice President of Acad Affairs | Mark, Sandra |
| Keene S C | Vice President of Acad Affairs | Golden, Robert |
| Kennesaw S C | Asst Vice President of Acad Affairs | Straley, Tina |
| La Roche C | Vice President of Acad Affairs | O'Donoghue, Patricia D. |
| La Salle U | Provost | Kane, Joseph |
| Lander C | Vice President of Acad Affairs | Wiedemann, Friederike |
| Liberty U | Vice President Planning/Research/Assess | Black, Ellen |
| LIU, CWPost | Provost | Shenker, Joseph |
| LSU, Shrevprt | Provost/Vice Chancellor Acad Affairs - Interim | Mills, Stuart |
| Marshall U | Provost & Senior Vice President | Wilcox, Lyle C. |
| Mary, U of | Asst Vice President of Acad Affairs | Waldmeir, John C. |
| Mass, Dartmouth | Vice President of Acad Affairs | Taggie, Benjamin |
| McNesse S U | Provost & Vice President Acad Affairs | Brown Jr., James M. |
| Mt St Mary (MD) | Vice President & Dean of the College | Hinds, Carol L. |
| N Carolina, Wlm | Assoc Vice Chancellor Acad Progs/Policies | Seiple, JoAnn |
| Nevada, LVgs | Provost & Senior Vice President Acad Affairs | Smith, Ronald |
| NewMexicoHghln | Vice President of Acad Affairs | Pacheco, John |
| Niagara U | Exec Vice President for Acad Affairs | Bernard, Richard M. |
| Northern S U | Vice President of Acad Affairs - Interim | Gingerich, Samuel |
| Oklahoma City | Vice President for Acad Affairs | Harper, Sandra |
| Penn S, Harrisb | Provost & Dean | Bruhn, John |
| Rutgers, Camdn | Assoc Provost | Jacobs, Ian |
| S Carolina S | Vice President of Acad Affairs | Bailey, Ronald W. |
| Sam Houston S | Assoc Vice President of Acad Affairs | Coers, Donald |
| San Jose S U | Acad Vice President | Bain, Linda |
| SE Oklahoma S | Asst Vice President of Acad Affairs | Robinson, Jack |
| Southern U | Exec Vice Chancellor | Harris, Patricia |
| St Xavier C | Vice President of Acad Affairs | Matthews, George |
| SUNY, Genes | Provost - Interim | Fidure, Frederick |
| SUNY, Oneonta | Provost & Vice President for Acad Affairs | Federlein, Anne Cairns |
| SUNY, Oswego | Vice President of Acad Affairs - Interim | Gooding, C. Thomas |
| Tennessee, Mart | Vice Chancellor Acad Affairs | Blanchard, Kendall |
| Tennessee Tech | Assoc Vice President of Research | Ayers, Jerry |
| Texas, SanAnton | Assoc Vice President for Acad Affairs | Hollis, Dan |
| Texas Weslyn | Provost & Senior Vice President | Armstrong, Tom |



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## APPOINTMENTS OF ACADEMIC ADMINISTRATORS, AND CURRENT SEARCHES

| | | |
|---|---|---|
| Towson S U | Provost & Exec Vice President | Haeger, John D. |
| U Metropolitana | Vice Chancellor Acad Affairs | Colón, Hilda |
| Valdosta S C | Vice President of Acad Affairs | Benjamin, Lloyd |
| Villanova U | Vice President of Acad Affairs | Johannes, John |
| W Carolina U | Vice Chancellor Acad Affairs | Wakeley, John H. |
| W Chester U | Provost & Vice President for Acad Affairs | Lamwers, Linda |
| W Illinois U | Assoc Provost & Acad Vice President | Stiffler, Eric M. |
| W Illinois U | Asst Provost & Acad Vice President | Helm, Virginia |
| W New Mexico | Vice President of Acad Affairs | Gilbert, Kathy |
| W Oregon S C | Provost | Hunt, Gary T. |
| W Texas A&M | Provost & Vice President for Acad Affairs | Killebrew, Flavius |
| Webster U | Exec Asst to President | Luebbert, Karen |
| Winona S U | Vice President of Acad Affairs | Neilsen, Dennis |
| Wiscnsn, GrnB | Vice Chancellor Acad Affairs | Cohen, Howard |
| Wiscnsn, Oshk | Provost & Vice Chancellor | Larson, Vicki |
| Wiscnsn, Prks | Provost & Vice Chancellor | Ostheimer, John |
| Wiscnsn, RiverF | Vice Chancellor & Provost | Milam, Robert |
| Wiscnsn, StevPt | Vice Chancellor for Acad Affairs - Interim | Meyer, William H. |
| Youngstown S | Asst Provost for Planning | Elias, Janice |
| S Arizona S West | Vice President & Provost | Forsythe, Ben R. |
| S Bellarmine C | Vice President of Acad Affairs - Interim | Thorborn, Neil |
| S Cal Poly Tech | Vice President of Acad Affairs - Interim | Zingg, Paul |
| S Calif U (PA) | Provost & Vice President of Acad Aff - Interim | Thompson, Donald |
| S E Carolina U | Vice Chancellor Acad Affairs | Yarbrough, Tinsley |
| S E Illinois U | Provost, Vice President Acad Affairs - Interim | Weidner, Terry |
| S IndianaPurdu,FW | Vice Chancellor of Acad Affairs - Interim | Townsend, Douglas W. |
| S Minnsota, Dlth | Vice Chancellor Acad Administration - Interim | Magnuson, Vincent R. |
| S N Central C | Vice President of Acad Affairs - Acting | Pandian, Devadoss |
| S S Carolina S | Assoc Vice President of Faculty & Programs | Vacant |
| S S Oregon S C | Provost & Dean of Faculty - Interim | Dean, James L. |
| S Spalding U | Asst Provost - Director of Graduate Office | Vacant |
| S SUNY, Oswego | Assoc Provost - Interim | Mandel, Rhonda |
| S W Georgia C | Vice President of Acad Affairs - Interim | Miller, Richard |
| S Wiscnsn, Platv | Provost & Vice Chancellor - Interim | Curtis, Ralph |
| S Wiscnsn, Platv | Assoc Vice Chancellor - Interim | Jared, Alva |
| S Wm Paterson C | Provost, Vice President of Acad Aff - Interim | McNamara, Susan |

### Baccalaureate (Liberal Arts) Colleges I

| | | |
|---|---|---|
| Barnard C | Provost & Dean of the Faculty | Boylan, Elizabeth |
| Berea C | Acad Vice President & Dean - Acting | Boyce, Stephen J. |
| Bryn Mawr C | Provost | Dostal, Robert |
| Chatham C | Vice President for Acad Affairs | Steele, Anne |
| Connecticut C | Provost & Dean of Faculty | Proctor, Robert E. |
| Furman U | Vice President & Dean Acad Affairs | Huff, Jr., A. V. |
| Hanover C | Vice President of Acad Affairs | Jakonbek, Jane |
| Holy Cross, C of | Provost | Vellaccio, Frank |
| Huntingdon C | Vice President Acad Aff & Dean of College | Pollard, William F. |
| Juniata C | Provost | Hatala, Robert |
| Lafayette C | Provost | Schlueter, June |
| Lewis & Clark C | Vice President Acad Aff/Dean Coll Arts & Sci | Atkinson, Jane |
| Macalester C | Provost | Roberts, Wayne |
| Manhattanville | Asst Provost | Rutmanowitz, Lea |
| Middlebury C | Vice President of the College | Liebowitz, Ronald |
| Middlebury C | Vice President for Foreign Languages | Yu, Clara |
| Mills C | Provost & Dean of Faculty | Kinkead, Mary Ann |
| Mills C | Assoc Provost | Bass de Martinez, Bernice |
| Minnsota, Mors | Vice Chancellor Acad Affairs | Schuman, Samuel |
| N Carolina, Ashv | Assoc Vice Chancellor of Acad Affairs - Interim | Downs, Margaret |
| Puget Sound | Vice President of Acad Affairs | Potts, David |
| St John's (MN) | Provost for Acad Affairs | Hendley, Clark |
| St Olaf C | Vice President & Dean | Fishbeck, Kathleen |
| Wesleyan U | Vice President for Acad Affairs | Boyd, Richard W. |
| Whittier C | Vice President of Acad Affairs | Millman, Richard |
| Wooster, C of | Vice President of Acad Affairs - Interim | Schilling, Hayden |
| S Antioch C | Provost of McGregor S, Dayt - Interim | Sheldelin, Sandra |
| S Franklin&Marshall | Vice President for Acad Affairs - Interim | Rosenstein, George |
| S Gettysburg C | Provost - Interim | Riggs, Janet |
| S Kenyon C | Provost - Acting | York, Owen |
| S N Carolina Ashv | Vice Chancellor Acad Affairs - Interim | Cochran, Thomas |
| S Virginia Wesleyan | Vice President for Acad Affairs, Dean of College | Mansfield, Stephen S. |
| S Washington&Lee | Vice Pres Acad Aff/Dean of College - Interim | Sessions, W. Lad |
| S Washington&Lee | Vice President for Acad Affairs | Vacant |

### Baccalaureate Colleges II

| | | |
|---|---|---|
| Barat C | Vice President of Acad Affairs | Throgmorton, David |
| Belhaven C | Vice President/Dean of the College - Interim | Kelly, Phil |
| Concordia, StPl | Vice President for Acad Affairs | Schoenbeck, Carl |
| Maine, Frmngtn | Provost & Vice President of Acad Affairs | Hensel, Nancy H. |
| Morris Brown C | Asst Vice President for Acad Affairs | Haire, Marvin |
| S California C | Vice President of Acad Affairs | Dempster, Murray W. |
| St Mary (KS) | Acad Vice President & Dean of the College | McCallister, Robert M. |
| Tougaloo C | Asst Vice President for Acad Affairs | Hussain, Nayyer |
| S Anderson U | Vice President of Acad Affairs | A, Vacant |
| S S Colorado, U of | Provost - Interim | Ortiz, J. Michael |
| S Tougaloo C | Vice President of Acad Affairs | Vacant |

### Art & Business Colleges

| | | |
|---|---|---|
| R I Design | Assoc Provost | Dwyer, Edward B. |
| Johnson&Wales | Senior Vice President of Acad Affairs | Kosh, Richard J. |
| Johnson&Wales | Vice President for Acad Affairs | Schneider, Irving |

## DEAN'S OFFICES

### Research & Doctoral Universities

| | | |
|---|---|---|
| Akron, U of | Dean of Wayne College | Sturm, Frederick J. |
| Alabama, Brmng | Dean of the Graduate School | Lorden, Joan |
| Alabama, Tscls | Dean of Education | Dolly, John |
| Andrews U | Dean of College of Arts & Sciences | Mutch, Patricia |
| Auburn U | Dean of Architecture | Regan, John T. |
| Ball S U | Dean of College of Architecture | Kelly, Eric |
| Ball S U | Dean of University College | Lowe, B. Thomas |
| Boston C | Dean of Graduate Arts & Sciences | Smyer, Michael |
| Bowling Green S | Director of School of Art | Krueger, Louis |
| Bowling Green S | Director of School of Mass Communication | Makay, John |
| Clark Atlanta | Dean, School of Arts & Sciences | Earvin, Larry |
| Cal Tech | Chair of Division of Humanities & Social Sci | Ledyard, John O. |
| Clark U | Dean of Graduate Studies & Research | Greenaway, Fred |
| Cleveland S U | Dean College Education | McLoughlin, James |
| Colorado, Denv | Dean of College of Architecture & Planning | O'Leary, Patricia |
| Colorado, Denv | Dean of Graduate School Public Affairs | Poole, Eric |
| Columbia U | Dean of School of Fine Arts | Fitzpatrick, Robert |
| Columbia U | Dean of School of Engineering & Applied Sci | Galil, Zvi |
| Columbia U | Dean of Columbia College | Quigley, Austin |
| Connecticut, Uof | Dean Extended & Continued Educ - Interim | Baldwin, Jr., Robert |
| Connecticut, Uof | Dean of Liberal Arts & Sciences - Interim | Goodwin, Paul |
| Cornell U | Dean, College of Arts & Sciences - Interim | Lewis, Philip |
| Dartmouth C | Dean of Graduate Studies | Berger, Edward |
| Delaware, U of | Dean of College of Education - Interim | Stanley, William B. |
| Denver, U of | Dean of Natural Sciences | Coombe, Robert |



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## APPOINTMENTS OF ACADEMIC ADMINISTRATORS, AND CURRENT SEARCHES

| | | |
|---|---|---|
| Duke U | Dean of Faculty Arts & Sciences | Chafe, William H. |
| Duquesne U | Dean, School of Natural & Environmental Sci | Machatzke, Heinz W. |
| Emory U | Dean of Graduate School | Stein, Donald |
| Florida Atlantic | Dean of Arts & Humanities | Malek, John |
| Florida Atlantic | Dean of Science | Weisenfeld, John |
| G Washington U | Dean of Arts & Sci, Columbian Sch - Interim | Caress, Edward A. |
| Harvard U | Dean of the College | Lewis, Harry R. |
| Harvard U | Dean of Government | Nye, Jr., Joseph S. |
| Houston, U of | Dean Grad School of Social Work - Interim | Holmes, Karen |
| Houston, U of | Dean of College of Social Sciences | Roselle, Richard M. |
| Houston, U of | Dean College of Education - Interim | Warner, Allen |
| Idaho S U | Dean Applied Technology | Marsh, Ranaye J. |
| Illinois, Chicago | Dean of Graduate School | Kim, Mi Ja |
| Illinois, Chicago | Dean of Arts & Sciences | Simpson, Sydney |
| Indiana S U | Dean of Graduate Studies | Carroll, Mary |
| Indiana S U | Dean of Arts & Sciences | Weixlmann, Joseph |
| Indiana U of PA | Dean of College of Science & Math | Eck, John |
| Kansas, U of | Dean of Liberal Arts & Sciences - Acting | Frost-Mason, Sally |
| Lehigh U | Dean of Arts & Sciences | Straumanis, Joan |
| Louisiana Tech | Dean of Life Sciences - Interim | Gilley, Jeanne |
| Loyola, Chicago | Dean of Graduate Studies | Brennan James |
| LSU, BatnRoug | Dean of Education | Mathews, F. Neil |
| Maryland, CollPk | Administrative Dean of Undergrad Studies | Hampton, Robert |
| Maryland, CollPk | Dean of Graduate Studies | Nagel, Ilene |
| Mass, Amherst | Dean of College of Social & Behavioral Sci | Gordon, Glen |
| Mass, Amherst | Dean School of Education | Jackson, Bailey W. |
| Mdl Tennessee | Dean of Graduate Studies | Curry, Donald |
| Memphis, U of | Dean of Arts & Sciences | Faudree, Ralph |
| Memphis, U of | Dean of Graduate School - Interim | Franceschetti, Donald |
| Memphis, U of | Dean of College of Business & Economics | Randell, Donna |
| Miami, U of | Dean Marine & Atmospheric Science | Brown, Otis |
| Miami U, Oxford | University Director of Liberal Education | Gracie, William |
| Mississippi S | Dean of College of Education | Graves, William |
| Mississippi S | Dean of College of Arts & Sciences - Interim | Rent, George |
| Missouri, KansC | Dean of Graduate Faculty | MacQuarrie, Ronald A. |
| Montana S U | Dean of Architecture | McCoy, Thomas J. |
| Montana S U | Dean of Letters & Sciences | McMillen, Jim |
| Montana S U | Dean of Arts & Architecture | Ratliff, Gerald Lee |
| N Arizona U | Dean of College of Arts & Sciences | Shipley, Suzanne |
| N Carolina, Grns | Dean of Human Environmental Science | Shaw, Helen |
| N Carolina S U | Dean of Humanities & Social Sciences | Zahn, Margaret A. |
| N Colorado, U of | Dean of Continued Education | Reddy, Nancy |
| N Dakota, U of | Dean of Arts & Sciences | Ertling, John |
| N Illinois U | Dean of Liberal Arts & Sciences | Kitterle, Frederick |
| New Jersey Tech | Dean of College of Science & Liberal Arts | Buteau, Leon |
| New School | Dean School of Dramatic Arts | Lipton, James |
| New York U | Dean of Faculty of Arts & Sciences | Furmanski, Philip |
| Notre Dame, Uof | Chair of the School of Architecture | Smith, Thomas Gordon |
| Ohio U | Dean of Honors College | Berman, Joe |
| Ohio U | Dean Lancaster Campus | Bird, Charles |
| Old Dominion U | Dean of College of Arts & Letters - Acting | Katz, Janet E. |
| Penn, U of | Dean Graduate School Education | Fuhrman, Susan |
| Princeton U | Dean of the Faculty | Gutmann, Amy |
| Princeton U | Dean of Woodrow Wilson School | Rothschild, Michael |
| Princeton U | Dean of Graduate School | Wilson, John |
| Purdue U | Assoc Dean of School of Liberal Arts | Shaffer, William R. |
| Rensselaer Poly | Dean of Sch Humanities & Social Sci - Acting | Anderson-Gold, Sharon |
| Rensselaer Poly | Dean of School of Architecture | Balfour, Alan |
| Rutgers, Newark | Dean of Graduate School | Samuels, Normal |
| S Carolina, Clm | Dean of College of Science & Math | Odom, Jerome |
| S Carolina, Clm | Dean of School of Music | Payne, Dorothy |
| S Dakota, U of | Dean Continuing Education | Lewis, Janet K. |
| S Methodist U | Dean of the Arts | Brandt, Carole |
| S Methodist U | Dean of Theology | Lovin, Robin |
| Stanford U | Dean of School of Earth Sciences | Orr, Jr., Franklin |
| Stevens Tech | Dean of Graduate School | Suffel, Charles |
| Syracuse U | Dean Div Continuing Ed /Summer Sess | Cummings, Jr., Thomas F. |
| Syracuse U | Dean of the Graduate School | Johnson, Howard |
| Syracuse U | Dean School of Information Studies | von Dran, Raymond |
| Texas Tech | Dean of Graduate School - Interim | Langford, Thomas |
| UC, Berkeley | Dean of Chemistry | Bell, Alexis |
| UC, Berkeley | Dean of Education | Garcia, Eugene |
| UC, Berkeley | Dean of Biological Sciences | Licht, Paul |
| UC, Berkeley | Dean of Undergrad & Interdisc Studies | Porter, Carolyn |
| UC, Berkeley | Dean of Natural Resources | Rauser, Gordon |
| UC, Davis | Dean of Letters & Science - Interim | Holoman, Kern |
| UC, Davis | Dean of Letters & Science - Interim | Metcalf, Barbara |
| UC, Davis | Dean of Letters & Science - Interim | Rock, Peter |
| UC, Irvine | Dean of the Arts | Beck, Jill |
| UC, Irvine | Dean of Undergraduate Studies | Danziger, James |
| UC, Irvine | Dean of Humanities | Olin, Spencer C. |
| UC, Riverside | Dean of the Graduate Division | Mileur, Jean-Pierre |
| UC, St Barbara | Dean of Math/Life/Physical Science | Chapman, David |
| UC, St Cruz | Dean of Social Sciences | Chemers, Martin |
| UC, St Cruz | Dean of Humanities & Arts | Hankamer, Jorge |
| Vanderbilt U | Dean of Arts & Sciences | Goodman, Madeleine |
| Virginia Tech | Dean of Arts & Sciences | Bates, Robert |
| W Michigan U | Dean of Graduate College | Douma, Rollin G. |
| W Virginia U | Dean of Journalism | Slater, William |
| Wake Forest U | Dean of Arts & Sciences | Escott, Paul |
| Wayne S U | Dean of Liberal Arts | O'Neil, Sonora |
| William & Mary | Dean of Faculty of Arts & Sciences | Jacklin, Carol Nagy |
| Wisensn, Madsn | Dean School of Education | Read, Charles |
| Worcester Poly | Dean of Acad Affairs | Durgin, William |
| Yeshiva U | Dean of Yeshiva College | Adler, Norman T. |
| S [illegible] | [illegible] - Interim | Dye, Charles |
| S [illegible] | [illegible] - Interim | Weber, Deborah S. |
| S [illegible] | [illegible] - Interim | Mullins, L. Edward |
| S [illegible] | [illegible] - Acting | Vandervoort, Peter |
| S [illegible] | [illegible] - Interim | Trapnell, Jerry |
| S [illegible] | [illegible] | Kerr, Howard |
| S [illegible] | [illegible] | Lin, Shin |
| S [illegible] | [illegible] | Barber, Thomas |
| S [illegible] | [illegible] | Buttlar, Rudolph |
| S [illegible] | [illegible] | McCameron, Fritz A. |
| S [illegible] | [illegible] - Interim | Masterson, John T. |
| S [illegible] | [illegible] | Bettinghaus, Erwin |
| S [illegible] | [illegible] | Vacant |
| S [illegible] | [illegible] - Interim | Schnell, Thomas |
| S [illegible] | [illegible] - Interim | Miller, James |
| S [illegible] | [illegible] - Interim | Randall, Ruth |
| S [illegible] | [illegible] - Acting | Molineau, Harold |
| S [illegible] | [illegible] | Robe, T. Richard |
| S [illegible] | [illegible] - Interim | Stewart, James |
| S [illegible] | [illegible] - Interim | Lehr, Roland |
| S [illegible] | [illegible] - Interim | Vestal, Bedford |
| S [illegible] | [illegible] - Interim | Melnick, Robert |
| S [illegible] | [illegible] - Interim | Adler, Thomas P. |
| S [illegible] | [illegible] - Interim | Dickenson, Donna |
| S [illegible] | [illegible] - Interim | Bogucz, Edward A. |
| S [illegible] | [illegible] - Acting | Greenberg, Robert |
| S [illegible] | [illegible] - Acting | Gilbert, Neil |
| S [illegible] | [illegible] | Montgomery, Robert |
| S [illegible] | [illegible] | Kleingartner, Archie |
| S [illegible] | [illegible] | Vacant |
| S [illegible] | [illegible] | Gourevitch, Peter |
| S [illegible] | [illegible] - Interim | Smith, Joan |
| S [illegible] | [illegible] - Acting | DeSmidt, Thomas |
| S [illegible] | [illegible] - Acting | Wright, L. Donalson |



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| | | |
|---|---|---|
| S Wisconsn, Madsn | Dean, Graduate School | Vacant |
| S Wright S U | Dean of Education, Human Services | Vacant |

### MASTERS COLLEGES & UNIVERSITIES

| | | |
|---|---|---|
| Adams S C | Dean of School of Business & Economics | Savoian, Roy |
| Aquinas C | Dean of Graduate Studies | McNally, Joyce |
| Azusa Pacific U | Dean of Arts & Sciences | Eddington, Les |
| Azusa Pacific U | Dean of Sch of Education & Behav. Studies | Watkins, Alice |
| Baltimore, U of | Dean Gordon College of Liberal Arts | Stenberg, Carl |
| Bellevue | Dean of College of Arts & Sciences | Wydeven, Joe |
| Belmont C | Dean of School of Humanities/Education | Fallis, Richard |
| Bemidji S U | Dean of Graduate Studies | Norris, Gerald |
| Bloomsbrg (PA) | Assoc Dean of Arts & Sciences | Poliakof, Michael |
| Bridgewater S | Dean of School of Arts & Sciences - Acting | Dirks, Arthur |
| Bridgewater S | Dean Sch of Education & Allied Sci - Acting | Newcombe, Joanne |
| Cal Lutheran U | Dean of School of Education | Bartell, Carol A. |
| Cal Polytech | Dean of Liberal Arts - Interim | Sharp, Jr., Harry |
| Cal S, Chico | Dean of College of Behav & Soc Sciences | Jacob, James |
| Cal S, SnBrndno | Dean of School of Natural Sciences - Interim | Brasch, Klaus |
| Cal S, SnBrndno | Dean Sch of Social & Behavioral Sci - Interim | Gruenbaum, Ellen |
| Cal S, Srnslaus | Dean School of Education | Wagner, Irma Guzman |
| Calvin C | Assoc Dean for Instruction | Timmermans, Steve |
| Canisius C | Dean, Sch of Education & Human Services | Keough, Katherine |
| CatholicU, PR | Dean of Sciences | Velásquez, Carmen |
| Cntrl Michigan | Dean of Arts & Sciences - Interim | Dixon, Barbara |
| Cntrl Michigan | Assoc Dean of Arts & Sciences | Shapiro, E. Gary |
| Cntrl Washngtn | Dean College Behav, Natural & Soc Sci | Denman, Anne |
| Concordia C | Dean of College Arts & Sciences | Bartell, Marvin |
| Converse C | Dean of the School of Music | Bowman, Jack |
| Creighton U | Dean of Graduate School | Braden, Barbara |
| CUNY, Baruch | Dean of School of Arts & Sciences | Logue, Alexandra W. |
| CUNY, StatIsl | Dean of Humanities & Social Science - Acting | Hartman, Joan E. |
| Dallas Baptist U | Dean of College of Natural Science & Math | Giltner, Beverly |
| Dallas Baptist U | Dean of College of Social Sci & Humanities | Trammell, Timothy |
| E Carolina U | Dean of School of Music | Foley, Brad |
| E Illinois U | Dean of Graduate School | Gladsky, Thomas |
| E Illinois U | Dean of College Sciences | Wall, Lida C. |
| E Michigan U | Head, Human/Environ/Consumer Res | Lipea, George |
| Eastern C | Dean of Graduate Studies | Nix-Early, Vivian |
| Edinboro U (PA) | Dean of Sci, Management & Technologies | Mogavero, Michael |
| Emerson C | Dean of Graduate Studies | Fini, Marlene G. |
| Emporia S U | Director, Teaching Enhancement Center | Hansen, Edmund |
| Emporia S U | Dean of Continuing Education | McGlone, Ed |
| Emporia S U | Dean of the Teachers College | Mehring, Teresa |
| Emporia S U | Dean of School of Graduate Studies | Schwenn, John |
| Evansville, U of | Dean of the College of Arts & Sciences | Colter, Larry W. |
| Evansville, U of | Dean Engineering & Computer Sci - Interim | Gerhart, Philip M. |
| Evansville, U of | Dean of Education | Greiner, Stephen G. |
| Fairfield U | Assoc Dean of Arts & Sciences | Miners, Laurence A. |
| Franciscan,Stbn | Director MA Theology Program | Schreck, Alan |
| Frostburg S U | Dean of Education | Arisman, Susan |
| Gallaudet U | Dean of Arts & Sciences | Dillehay, Jane |
| Gallaudet U | Dean of Human Services & Education | McCrone, William |
| Gardner-Webb C | Dean of School of Education | Hunt, Delores |
| Georgia C | Dean Continuing Ed & Public Services | Pelton, Mark |
| GeorgiaSouthern | Dean of College of Science & Technology | Solomon, Jim |
| GeorgiaSouthern | Dean of Graduate Studies | Tassel, Lane Van |
| Hampton U | Dean of Graduate College | Lowe, Calvin |
| Hampton U | Dean of Faculty | Robinson, Ernestine |
| Houston, ClrLk | Dean of Business & Public Admin - Acting | Bruno, Joan |
| Houston, ClrLk | Dean of Natural & Applied Science | McKay, Charles |
| Illinois Benedctn | Social Sciences Division Chair | Lewis, Jon |
| Indiana, S Bend | Dean of Education | E. Marcia, |
| IndianaPurdu,FW | Dean of Education | English, Fenwick |
| James Madison | Dean College of Science & Math - Interim | Garrison, Norman E. |
| Jersey City S C | Dean of Arts & Sciences | Lamar, Ansley |
| John Carroll U | Dean of Graduate School - Interim | Miller, Joseph B. |
| Kennesaw S C | Dean of Arts/Humanities/Social Sci - Interim | Forrester, Donald |
| Lesley C | Dean of the School of Education | Dandridge, William |
| Lesley C | Dean of Grad School of Arts & Social Sci | McKenna, Martha |
| Lewis U | Dean of College of Arts & Sciences | Gillund, Kenneth |
| Liberty U | Dean of Faculty | Rist, Boyd |
| LSU, Shrevprt | Dean of Education | Rush, Gary |
| LSU, Shrevprt | Dean Cont Ed & Public Services - Interim | William, Charles |
| Mankato S U | Dean of Social & Behavioral Sciences | Coultrap-McQuin, Susan |
| Maryville (MO) | Dean of Arts & Sciences - Interim | Thro, Patricia |
| Montana S (Bill) | Dean of College of Technology | Carr, Robert |
| Moorhead S U | Dean of Graduate Studies | Reed, Lawrence |
| Morehead S U | Dean of Caudill College of Humanities | Berry, Lemuel |
| Morehead S U | Dean of College of Science & Technology | DeMoss, Gerald |
| Morehead S U | Dean of College of Education & Behavioral Sci | Harty, Harold (Bud) |
| Mt St Mary (MD) | Dean of Undergraduate Studies - Interim | Meredith, William G. |
| Mt St Mary (MD) | Assoc Dean of the College - Interim | Stay, Byron |
| N Carolina, Wlm | Dean of Graduate School & Research | Hadley, Neil |
| N Central C | Director of Graduate Programs - Acting | Slovacek, Richard |
| N Iowa, U of | Dean of College of Humanities & Fine Arts | Lubker, James |
| N Michigan U | Dean of Graduate Studies | Prior, David |
| Nevada, LVgs | Dean of Liberal Arts | Bailey, Guy |
| Nevada, LVgs | Dean of Graduate Studies | Bowles, Cheryl |
| Nevada, LVgs | Dean of Fine & Performing Arts | Koep, Jeffrey |
| Nevada, LVgs | Director Greenspun Sch Comm | Kreps, Gary |
| Northern S U | Dean of Arts & Sciences | Crane, Jeffrey |
| Northern S U | Dean of School of Education | Deputy, Paul |
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| TexasA&M,CrpsC | Dean of College of Science & Technology | Marinez, Diana |
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| [illegible] | [illegible] - Interim | Huberman, Jeffrey |
| [illegible] | [illegible] - Interim | Sasaki, Edwin |
| [illegible] | [illegible] | Vacant |
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| [illegible] | [illegible] - Acting | Doty, Stephen C. |
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| [illegible] | [illegible] - Interim | Rippey, Phyllis Farley |
| [illegible] | [illegible] - Interim | Kaufman, Nancy |
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| Bennington | Dean of the College | Waldman, Robert |
| Bryn Mawr C | Dean of Graduate School of Arts & Sciences | Wright, James |
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| Dickinson C | Dean of the College | Rossbacher, Lisa A. |
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| Goucher C | Director of Graduate Program | Wagner, Richard |
| Hamilton C | Dean of the Faculty | Fong, Bobby |
| Hobart/WmSmth | Dean of William Smith College | DeMeis, Debra |
| Hope C | Dean of Humanities/Arts | Reynolds, William |
| Kenyon C | Acad Dean | Bennett, Robert E. |
| Knox C | Dean of the College | Breitborde, Lawrence B. |
| Lewis & Clark C | Dean of Social Sciences | Johnson, Curtis |
| Lewis & Clark C | Dean of Math/Natural Sciences | Keedy, Curtis |
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| Macalester C | Acad Dean | Parson, Kathleen |
| Manhattanville | Dean of Studies | Wickert, Gabrielle |
| Mills C | Dean of Natural Sciences & Education | Brabson, John S. |
| Mills C | Dean of Fine Arts | Lutzker, Mary-Ann |
| Minnsota, Mors | Chair of Social Science Division | Lee, Jooinn |
| Oberlin C | Dean of College of Arts & Sciences | Feinleib, Mary Ella |
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| P Rico, Cayey | Assoc Dean of Acad Affairs | Pacheco, Edgardo Rosado |
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| Siena Heights C | Dean of Graduate Studies & Lifelong Learning | Robert Gordon |
| St John's (MD) | Director of Graduate Institute | May, Thomas |
| St Lawrence U | Assoc Dean for Faculty Affairs | Knickerbocker, Collen |
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| W Maryland C | Dean of Graduate Affairs | Pool, Kenneth |
| Wellesley C | Assoc Dean of the College | Cuba, Lee |
| Williams C | Dean of the College | Murphy, Peter T. |
| [illegible] | [illegible] - Interim | Garrett, B. L. |
| [illegible] | [illegible] | Rawson, Harve E. |
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| [illegible] | [illegible] | Gordon, Robert |
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| Indiana U East | Chair of Humanities & Fine Arts | Roman-Royer, Judith |
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| Maine, Frmngtn | Dean of College of Arts & Sciences | Lively, Jr., Robert L. |
| Metropolitan S U | Dean of College of Liberal Studies | Kirchhoff, Frederick |
| Millikin U | Dean of Fine Arts | Foil, Stephen F. |
| Missouri Southrn | Dean of School of Arts & Sciences | Martin, J. Larry |
| Oakland City U | Dean of Acad Affairs | Crowe, Larry |
| Ouachita Baptist | Dean of School of Arts & Sciences | Everett, Wayne |
| Rust C | Chair of Division of Social Sciences | Stovall, Alfred |
| S Colorado, U of | Director of Continuing Education | Studenrouch, Roger |
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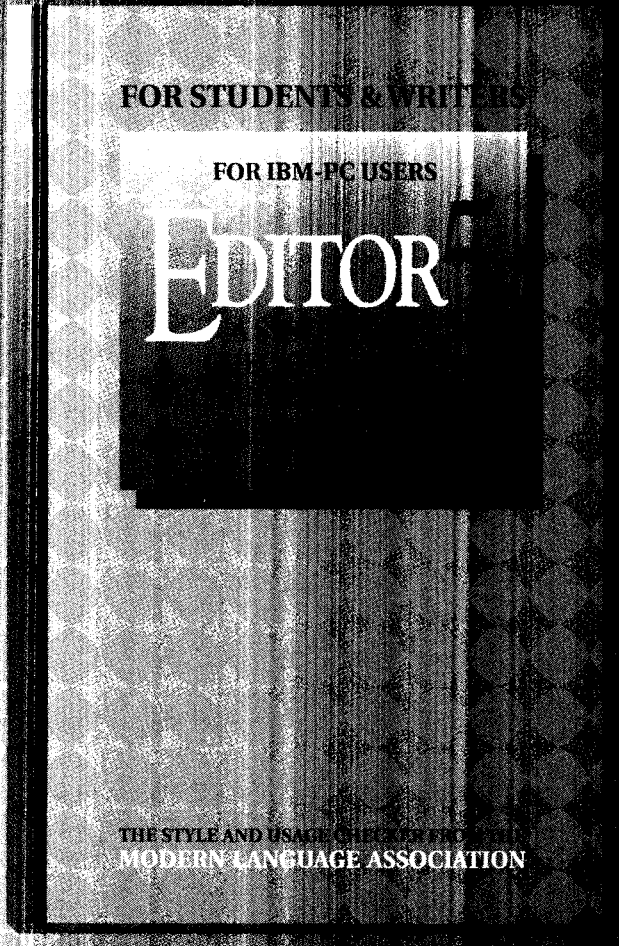


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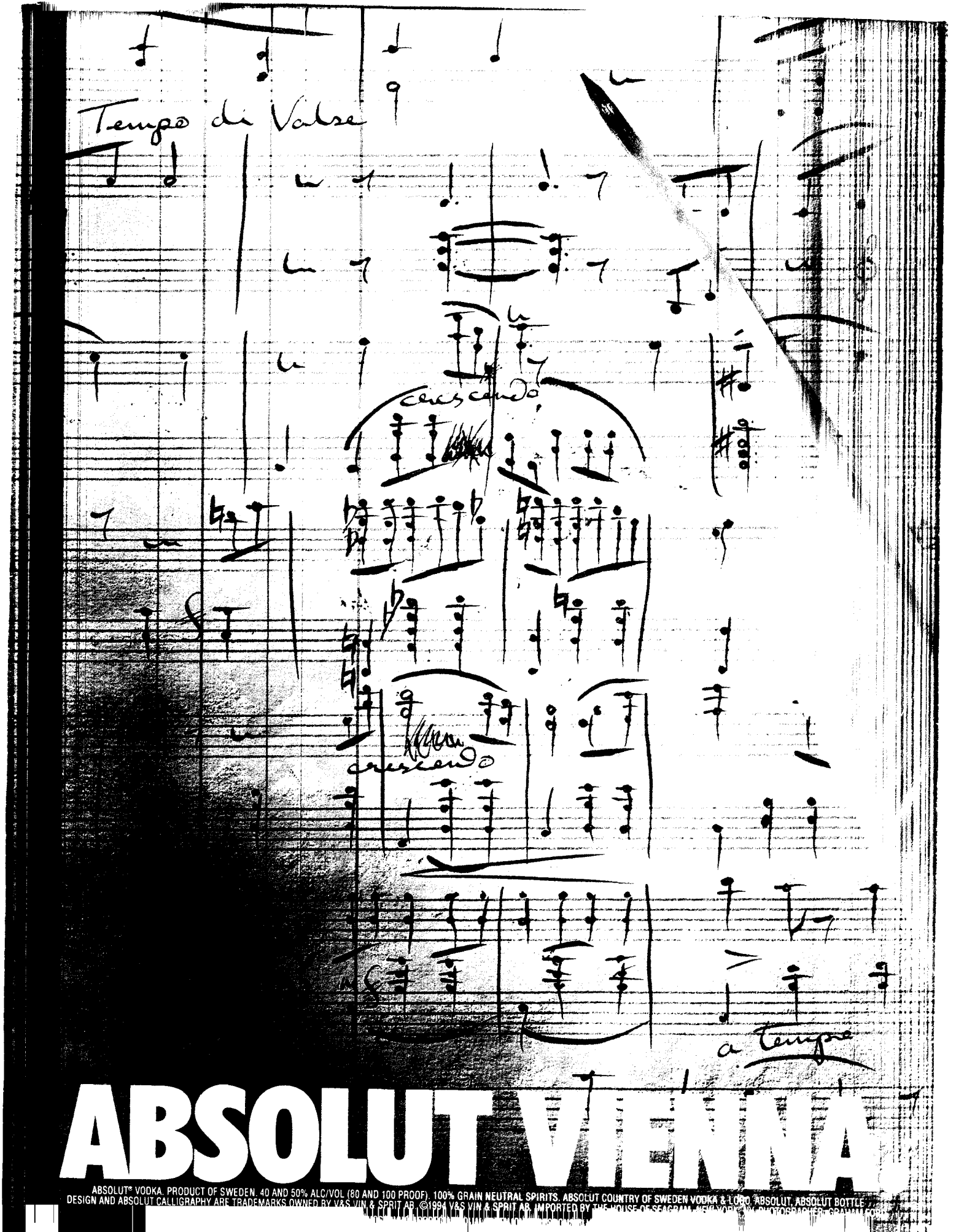


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